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SCHOOL ARTS

INTEGRATION

MARCH 1950

Vol. 49

Number 1

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**Your Wastebasket Becomes Your Project
Supply Source with the Booklet
"Uses for Waste Materials"**

Save that piece of string, old greeting card, and paper bag—they are potential sources for all kinds of toys as well as practical objects. The 24-page booklet, "Uses for Waste Materials," published by the Association for Childhood Education, emphasizes the supplementary use of materials formerly thrown away because a use for them did not suggest itself. Economy and the development of creative imagination are the twin results of using this illustrated booklet that suggests projects made from everything from spools to toothpicks, milk-bottle caps, mailing tubes, and paper candy cups. Your pupils will have fun sorting through the wastebaskets at school and at home and producing a dachshund from a cork, with toothpick legs and paper head and tail, or perhaps they prefer making bricks into book ends, or combining them with a pine board for a bookcase. Waste bits of candle can be remolded into figurines or made into floating candles—a grocery box becomes a puppet theatre, post cards are easily made into puzzles, a market basket becomes a doll cradle, orange crates become chairs, a doll house, or a dressing table, and an old pie plate becomes an indoor garden.

These are just a few of the interesting projects suggested from such basic items as boxes, bottles, sawdust, bolts and screws, sponges, barrels, baskets, all kinds of paper, and old gloves. Children learn how to store materials, how to use them safely, and how to evaluate the finished products.

Every page is a revelation of the practical uses for formerly discarded odds and ends, making this booklet a useful companion for teachers of every grade level, a fusion of imagination, skill, and the ever-present pleasure that comes from creating something out of nothing.

Send 53 cents for your copy of "Uses for Waste Materials" to Secretary, The SCHOOL ARTS Family, 103 Printers Bldg., Worcester 8, Mass., before April 30, 1950.

A Picture Map of Noah's Ark

Here's a 17½- by 23-inch map printed in nine colors—as cheerful as the rainbow following "the forty days and forty nights" of storm—and there's Noah, waving a cheery goodbye to the 24 animal couples as they go dashing about in the sunshine. Those little pandas are the last to leave, but they're not losing any time now, scampering down the

gangplank. The giraffe couple had a head start—they're already eating flowers from the highest tree—and the hippos still haven't had enough water. They've found a little blue pond in the lower left corner and are sharing it quite generously with the stately red flamingos.

Half of the charm of this colorful map lies in the descriptive couplets beneath the animals—for instance, what child could forget that "a zebra looks much like a horse—except he has wide stripes, of course." Children learn all about animals, from elephants and camels to squirrels, even though they have never visited a circus or a zoo. These couples are surrounded by a border of the "barnyard crowd"—consisting of goats, cows, cats, dogs, lambs, pigs, and donkeys, all twined together by a ribbon of verses.

Here's a combination of color, attractive drawings, and catchy rhymes—a wonderful example of creative imagination applied to an age-old story that delights all ages. Send \$1.03 for your copy of "Noah's Ark Picture Map" to Secretary, SCHOOL ARTS Family, 103 Printers Bldg., Worcester 8, Mass., before April 30, 1950.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Ways With Water Color by Ted Kautzky. Reinhold Publishing Corporation. 106 pages. Size, 9 by 12 inches. Price, \$10.00.

Mr. Kautzky has the rare ability of breaking into simple steps the beauty of a water color, thus giving the reader a deeper enjoyment of the completed effect through understanding the sequence of painting, the effect of light and shadow, and the skillful use of color. The conversational tone of this book puts the student at ease immediately, with a feeling of confidence instilled by the lucidity of the presentation. By describing and illustrating his own method and pointing out the things that he strives for in water color pictures, the author succeeds in his purpose of providing the student-artists with a background of fundamentals upon which they may develop their own techniques and individual methods of expression.

Twenty-three illustrations in full color increase the meaning of this water-color instruction, as does the method of showing the sequence of painting for the various objects, the colors on the palette, the kind of paper used, and other important details. A series of graduated exercises in making landscape pictures develops initiative by showing first of all the values to be used in the preliminary sketch, then presenting a sketch in which the student must work out his own color decisions.

Chapter titles include: Color Pigments, Paper for Water Colors, Brushes and Other Equipment,

(Continued on page 4-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

Muriel Sibell Wolle, Advisory Editor of SCHOOL ARTS and Professor of Fine Arts at the University of Colorado, has published STAMPEDE TO TIMBERLINE, a book of 90 pages of halftones, 150 separate pictures plus text that tells the story of the ghost towns and mining camps of Colorado and the exciting chapter of American history that they represent. An art book, guide book, historical record, reference book, and personal adventure story of seeking many forgotten camps high in the Colorado mountains, STAMPEDE TO TIMBERLINE brings to life through Mrs. Wolle's skillful artistry a visual preservation of many scenes that have been erased by the elements. Our congratulations to Mrs. Wolle on her accomplishment.

Friends of Marya Werten, Polish artist and art educator, were saddened to learn of her death on December 4, 1949 in Los Angeles, California. SCHOOL ARTS readers may remember the Polish Number, January 1935, compiled with the able assistance of Miss Werten. Her contributions to the field of art education, particularly design, are many.

A Creative Revolution in Education was the subject of an address by Robin Bond, art instructor from Dorset, England, at the Conference on Children's Art Work at the Worcester Art Museum on January 21. This conference was held in connection with the current exhibition "Art Work by Children of North America." The purpose of the Creative Revolution as set forth by Mr. Bond is to follow the basic biological growth needs of the child rather than to impose adult standards upon him. "The child is a biological primitive, fighting for life in an involved civilization," Mr. Bond stated. Following this statement with a description of the Summerhill School in England where this theory was followed with outstanding success, Mr. Bond told the assembled group of art educators and other interested persons that the human being is born creative, and in order to further rather than stifle this creativity, we must study the quality of the child. Children need art as a means of expression just as they need language, and in order to help them in freedom of expression, we must develop a new methodology of evoking from the child the responses that want to come out, so that the teacher becomes a freeing agent rather than one who follows rigid methods of instruction that do not follow the growing needs of the child. A panel discussion "Why Emphasize Children's Art Today?" was presented by Patrick Morgan, Instructor in Art, Phillips Academy, Andover, Mass., Dr. John E. Bell, Associate Professor of Psychology, Clark University, Worcester, Marian E. Miller, Director of Art, Denver Public Schools, and Mr. Bond. Specific observations of art as an essential means of expression as well as problems of achieving individual creative expression in today's crowded classrooms and rigid time schedules were points emphasized by the panel.

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ITEMS of INTEREST



Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

F. Weber Company Announces Etchers' Press

The "Studio" model etchers' press No. 11 is in production again for the first time since the beginning of the war, the F. Weber Company of Philadelphia announced this month. This outstanding hand press features one-piece selected-steel rollers, set for precision printing. The frame of the press is cast iron, braced for maximum rigidity. A wooden bed-plate is supplied, and the press is delivered completely assembled. While this press is precision made for etchers, it can also be used for other printing purposes including the printing of linoleum blocks and woodcuts. For further information, write to F. Weber Company, 1220 Buttonwood Street, Philadelphia, Pennsylvania.

A **Cartoonist Kit for Teachers** in junior and senior high schools has been added to the line of supplies available from M. Grumbacher, Inc. The purpose of the kit is to provide those handicapped by a limited budget with the actual professional material used by artists, illustrators, and cartoonists, giving their pupils the chance to try out professional techniques. This kit contains eight samples of the most popular cartoonists' and illustrators' boards and papers, a fine-line pen and holder, and a cartoonist pencil. This kit is especially meaningful at this time in regard to the National Scholastic Art Awards Competition in which M. Grumbacher is sponsoring the Cartoon Division in cooperation with the National Cartoonist Society, open to Junior and Senior High School students.

Sto-Rex Craft Department Offers New Catalog of classroom equipment. Distributed by the Western Manufacturing Company, this illustrated publication of art and craft material places an emphasis on leathercraft, with 12 pages devoted to various types of leather, tools, stamps, lacings, leathercraft kits, finishes, accessories, hardware, fixtures, and dyes. An interesting feature of this section is the brief story of leather as well as the steps in making leather. This adds to the background information of the popular craft. Next comes materials and equipment for plastic work, jewelry making, metalwork, textile and stencil work, block printing, braiding, clay modeling, wood carving, beadcraft, woodcraft, oil painting. Specialty kits and power tools complete this useful Sto-Rex catalog number 39. Send 3 cents for your copy to Items of Interest Editor, 103 Printers Bldg., Worcester 8, Mass., before April 30, 1950.

Print Catalog from H. Felix Kraus is available to those who write their requests on their school

(Continued on page 10-a)

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March is a good month for checking your supply list on linoleum block printing. If you have only a partial stock of this material, order sufficient speedball linoleum cutters, handles, inks and brayers. For a complete program of printing, textile printing, plaques and book ends, write today for **FREE LESSON PLANS**. The No. 2 **SPEEDBALL** Linoleum Cutter set is shown below. (2 handles and 6 cutters).



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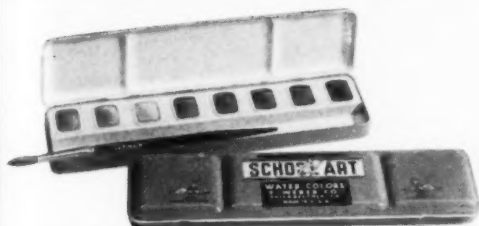
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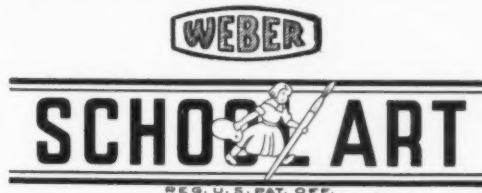


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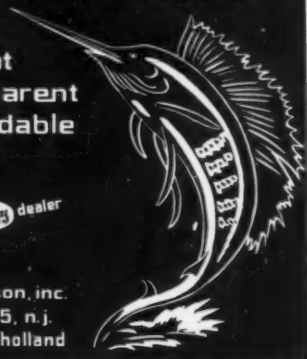
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Confidence through understanding of basic materials and their effective use is the purpose of this book, and you will see how well this is accomplished when you add **WAYS WITH WATER COLOR** to your school and personal library. Send \$10.00 for this new book to Creative Hands Book Shop, 103 Printers Bldg., Worcester 8, Mass.

Profile Art by R. L. Megroz. Published by the Philosophical Library, Inc. 131 pages. Size, 7 by 9½ inches. Over 200 illustrations. Price, \$7.50.

This interesting study of the art of outlines and silhouettes covers the sweep of the centuries from the earliest known cave drawings of the Stone Age to the highly decorative work of modern silhouette cutters. The story-like text follows the development of outline drawing, starting with pictures found in the rock shelters of Europe, Africa, and Australia, with comparisons as to methods of recording, and continuing through the Egyptian slate palettes with their picture stories, the more detailed figures on Greek pottery, and the ornamental miscellany of outlines in marquetry, heraldry, and decorative uses of such natural forms as the snowflake.

The human profile as the earliest form of portraiture gives the reader a background picture of this important aspect of art, with three full pages showing how skillful were the early artists in capturing the personality of individuals with this seemingly simple method of expression.

Interwoven with the history of profiles are interesting quotations from literature referring to the consistently important place of shadows and shadow art.

This illustrated historical development brings added meaning to the classroom use of outlines as it follows the pages of time and shows the relationship between the reindeer and bison pictures of Stone Age artists to the outline poster that your class is working on today, giving a sense of kinship with shadow artists in every century.

Send \$7.50 for your copy of **PROFILE ART** to Creative Hands Book Shop, 103 Printers Bldg., Worcester 8, Mass.

The Painter in History by Ernest Short. Published by W. W. Norton and Company. Size, 6½ by 9 inches. 102 pages of illustrations, 452 pages of text. Price, \$6.00.

This complete study of art is deeply significant for the art student because of the vast amount of material covered as well as the interesting way in which it is written. True appreciation of art comes from understanding of its development, and Mr. Short has brought to life for the reader the artists from the pre-history period to the post-impressionists in such self-explanatory chapters as Babylonia, Egypt, and the Aegean Islands, Painters of Greece and Rome, The Rise of Christian Painting, Painting of the Far East, India, China, and Japan, The



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Church Militant, The Art of the Preaching Orders, The Growth of Naturalism in Italy, The Courtly Painters of Italy, The High Renaissance, The Choral Ode of Venetian Painting, Burgher Painters of the North, The German Renaissance, The Painters of Imperial Spain, The Painters of Holland, Painters of Monarchal France, The British School, Revolution and Romanticism in France, Britain and Her Dominions, The Cosmopolitans: Post Impressionism and After.

The correlation of illustration and explanatory text is done in an efficient and interesting manner, with page references at the bottom of each of the 102 pictures in the printed gallery in the back of the book, equally useful whether the reader is browsing through the pictures and wishes interesting details, or reading through the comprehensive text and wishes to refer to the illustrations.

Complete coverage of art history provides a working background for the artist or those interested in art from the standpoint of appreciation alone, and this book fulfills both needs with equal facility. Send \$6.00 for THE PAINTER IN HISTORY by Ernest Short to Creative Hands Book Shop, 103 Printers Bldg., Worcester 8, Mass.

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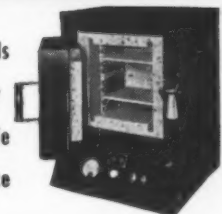
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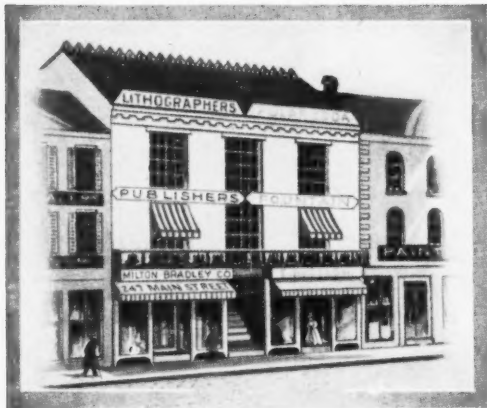
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A glimpse at plans for the future shows a continuing of the forward-looking spirit of the Milton Bradley Co. In addition to an acceleration of their sales program for classroom art materials, the Company plans further developments in design and distribution of their classroom furniture and equipment department.

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro de Lemos
EDITOR-IN-CHIEF, STANFORD, CALIFORNIA

Esther deLemos Morton
ASSOCIATE EDITOR

Editorial Notes

"The integrated art education program is, therefore, one of extremes, and at the same time one of means, a program in which tradition and reason will each come in for its share of stress, and in which there will be an equitable relationship between work and play, information and activity, production and appreciation. Democracy within the school demands that art experiences shall promote balance in living, the integration of experience.

"Were it not for the works of art left us by former generations as records of high human achievement, we should today know little about history, and even less about the history of art. One argument in favor of the study of art history in the schools is that it acquaints the child with aesthetic ideals to be striven for; thus the history of art is essential both to his inspiration and to his guidance. As a vocational field, art offers unusual opportunities to the boys and girls with exceptional ability, for there is need in the world of today for superior art workers, art teachers, and artists.

"In summary I can do no better than repeat Will Grant Chamber's 'Art Creed.' In it he says:

'I believe in art because I believe in richness of life. I believe in art education, not as another subject added to the curriculum, but as an attitude and a spirit which suffuses the whole. I believe the industries, expressing the fundamental instincts of construction, are its roots. I believe that science and history are its twin stalks, the former developing insight, and the latter giving a sense of value in all which education involves. I believe that the arts in the broadest sense of the term represent the flower of the plant, not only adding beauty and fragrance, but making possible a rich fruitage of democracy's best human institution.'

"These words express, far more concretely than I can, ideas that appear to be fundamental to the concept of art as an integrating agent in education and in human personality: art education, 'the flower of the plant,' art education that may one day make possible 'a rich fruitage of democracy's best human institution,' the public school."

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INTEGRATION

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INTEGRATION and the COOPERATING ART DEPARTMENT

KATHRYN JEROME TWOMEY, Marlboro, New York

INTEGRATION, we all agree, is just fine. Its purposes are so highly desirable that all of us, to greater or less extent, work at it, and yet it often seems that the more successful integrations occur in the lower grades, where the same teacher teaches all the subjects involved. In junior high schools, or any departmentalized schools where integration requires the combined efforts of two or more teachers, its success is proportionate to the degree of success with which these teachers cooperate. Cooperation in teachers' planning and execution—integration, the result. And more often than not, the key cooperating factor is the art department.

The practice of integration can shower blessings on the art teacher. It can also generate a swarm of headaches. Which effect we get depends upon how well we are able to cooperate. Do we subscribe to the definition of bossy little Billy who complained that the other children weren't cooperating? When asked what he meant by cooperate, he thought a minute, and answered, "It means I tell them what to do, and they do it."

Billy is not the only one who cooperates that way, as many of us have found, but we can all improve our techniques of cooperating. But how? What can we actually do to improve them?

First: Have clearly in mind what basic skills and information we would like to develop and present. There are always more of these than we have time to cover. The trick is to have them so well in mind that when another teacher suggests a bit of integration, we can pounce upon the gratuitous motivation to spark off our own subject.

Second: Brief initiating teachers on the aims we expect our part of the collaboration to accomplish. In other words, take time to explain why we are doing what we do. Or perhaps more often, why we are NOT doing things just as suggested. Mutual understanding of aims oils the mechanism of teacher-collaboration like nothing else.

Third: Be wise and brave enough to forego perfectionism at times. This is often necessary in order to coordinate the time factor so all parts of the project come out together. It may be worth-while for the good of the whole to allow the elements for which we are responsible to be simpler or less perfect than we would like.

Fourth: Refuse firmly to become involved in attempting to teach skills unsuited to the age or ability of the children, or using techniques or materials impractical for the situation—but explain why we cannot do as asked, and try to suggest suitable alternatives.

Fifth: Be cheerful about the whole thing. When we are going to cooperate anyway, it is just as easy to agree with an enthusiastic "I'll be glad to," as it is with a martyred sigh and a reluctant "I suppose so," and a gay attitude reacts beneficially on both you and the class.

All very fine, you say. Nice theories, but how do they work? Here's how. A few short, case histories.

Case One. A seventh grade teacher said that she would like her class to build a model Indian village. Could the children make pipe-cleaner figures for it in art class? Modeling experience and figure study were subjects in prospect for that class. When it was explained that modeling the little Indians in a plastic material would be a more significant art lesson than the pipe-cleaner figures and why, the initiating teacher was entirely agreeable. And, needless to say, the art teacher had motivation for figure modeling that was out of this world. No tendencies to toss pellets of clay around cropped up there. And before the project was finished, the art teacher found motivation for several more subjects she wanted to teach that class.

Case Two. An eighth grade needed puppets for a play writing exercise in English class. The class could profitably, from the art teacher's point of view, have made rather elaborate cast puppet heads, and constructed some fancy scenery, but the English exercise was to be fairly short and simple. A time to forego perfection, make the quickest possible kind of papier-mâché heads, and chalk-painted backdrops for scenery.

Case Three. Then there is the case of the lower grade class which appeared in the art room loaded down with bird study pamphlets, and steaming with eagerness to have the art teacher help them design individual birdhouses, and make working drawings of them. A time to "firmly refuse," if there ever was one, and to tactfully suggest a simpler and more suitable way for children of that age to design their own birdhouses. But the class was already so highly motivated that the art teacher foolishly attempted to struggle along as "told." Result, need I add, negative and unsatisfactory on all counts.

If you are a classroom teacher who would like to make the art teacher love to work with you, here are a few hints for you.

First: Give notice as far ahead as possible of what you are planning.

Second: Explain the aims of your project before you make specific requests, and be open-minded about alternative suggestions.

Third: Resist the temptation to shrug off on the art department things you could just as well do yourself. All these collaborations have elements of sheer drudgery and nuisance that no one wants. Take your fair share.

And, finally, let's remember that these suggestions also hold good on those occasions when we are called upon to cooperate with the public. For example, if we are cheerful and enthusiastic when we get the inevitable call for posters and find that it works in acceptably with our own plans, we won't arouse so much resentment when we sometimes find we have to refuse a request, especially if we explain just why we are unable to comply.

TEACHER GOES TO SCHOOL

AMY ELIZABETH JENSEN

Kenosha, Wisconsin



LAST summer the writer, with a large number of teachers from all parts of the country, enrolled in the Northwestern University Arts and Crafts Workshop under the able direction of Mr. Everett Saunders and his two capable assistants, Mrs. Grace Lacy and Mrs. Lois Baker, all of whom are employed as art teachers in progressive schools; their experiences with children giving them insight into their problems.

It is interesting to recall the first day's conversation of the class, for many of the teachers, untrained or with little training, were concerned about being scheduled for such a course. The most common remark was, "I don't think I ought to be taking this work because I can't draw a straight line, but still I want to help my pupils." This statement expressed, as no other one could, the feeling of complete inadequacy some of us had. However, the instructor used the right psychological approach when he put us all at ease by informing us that he would not be concerned with the products as such, but rather with the values gained. He made it clear that the class would be a non-competitive one and that there would be no comparison between the work of those with little training and that of the more skillful. The assurance he gave us set the atmosphere for the entire summer term—an atmosphere of cooperation, fun, and sheer joy in creating to help our pupils in the future.

The professor arranged the work just as teachers should plan it with children, and the members of the class worked at the levels of the pupils they teach. This was most valuable, for it developed in us an understanding of the particular needs and interests of our pupils, showed us the importance of using various techniques and materials according to different maturation levels, and gave us a picture of the development of children before they come to us and after they move to the next level.

The class gained a knowledge of how children work and why they do the things they do, some of which are

sometimes annoying to us but satisfying to them. For example, no longer will any of us be dismayed when a boy, after completing an attractive picture, writes "JOE" across it in large letters, for this, we now know, is a sign of justifiable pride and possession. After all, is art not taught to develop self-expression, self-confidence, and personal satisfaction in creative accomplishment? We learned, too, that what we sometimes think of as failing on the part of children may really be a period of experimenting or may be frustration while trying to work in a certain medium or using a particular technique. Such a frustrating experience was had by some of us students when we worked with wire, but it was valuable, for it made us more understanding of children's problems.

To socialize the class, the instructor suggested as the first of our many interesting projects the making of a tree by various groups, paper sculpture being the technique used. It offered an opportunity to work individually but for a common purpose, the result being truly a magic tree with no two colorful blossoms alike but all being parts of a harmonious whole.

Following this were many varied, interesting, and challenging experiences in different media—clay, paper, wire, metal, cloth, and others. In fact, we worked so hard and made so many things that we joked about the cost of shipping them home at the end of the session, but keep them we would!

One of the most interesting and valuable experiences of the summer was that of listening to a panel discussion between selected members of the Arts and Crafts Workshop and a group of administrators. Besides stressing the therapeutic value to children, those who pleaded for art as a necessary part of the school program made plain its practical values, for they explained that art is used daily from the time we get up in the morning until we go to bed

(Continued on page 7-a)

EAST AURORA ELEMENTARY SCHOOL STAGES AN OPERETTA

HELEN FORMAN, East Aurora, New York



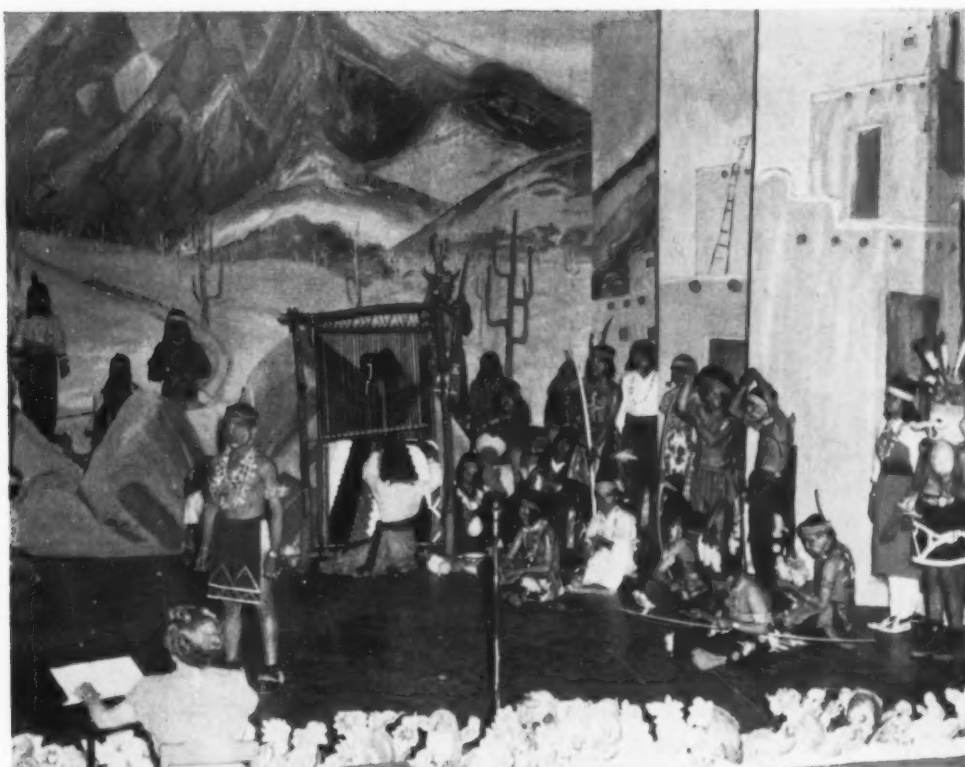
THE East Aurora Elementary School staged a colorful performance of an operetta featuring American Indian tribal life and customs. The play, "Dawn Boy," is a Schirmer publication with book and lyrics by Cecily Allen and music by Oscar Rasbach. An enthusiastic audience consisting for the most part of fond parents, relatives, and friends of the performers, pronounced this one of the most effective school plays they had ever seen, and a number of disinterested visitors expressed surprise upon learning that all but one of the parts were taken by children of the fifth and sixth grades. The production, they claimed, would have done credit to higher grade pupils. The success of the play was due to the united efforts of the entire elementary school faculty and student body.

For six weeks the study of Pueblo Indian life was a school project. The operetta would be adaptable to any other western tribe, but this one was chosen for the picturesque setting and costumes. This study of the crafts, tribal customs, costumes, and dances resulted in a pleasingly authentic reproduction of a Pueblo community. The story of "Dawn Boy" deals with a drought-stricken village whose people assemble to discuss means of bringing rain. The opening scene finds them in conference. As the Medicine Man has failed in his rain-making methods, it is decided to send a youth to plead with the Rain God.

"Dawn Boy," a young brave, volunteers, and sets out on his long and perilous journey. The Medicine Man, not to be left out, follows him.

The second scene (the elaborate desert setting was not changed, but did for all three scenes) takes place in the home of the Rain God. The travelers arrive at their destination exhausted, and the sleeping hero is welcomed by the Spirits of the Rainbow, the Winds, Thunder, and Lightning, who perform their fairy-like dances in appropriate costumes. The Rain God appears upon the steps in the background, promises forgiveness to this tribe which had incurred his hostility, and the blessing of rain upon fulfillment of certain conditions.

Act 2, scene 1, shows the tribe anxiously awaiting the return of Dawn Boy, whom they fear is lost. Silver Dew is sure he will return. All gather at the close of day, including water carriers and hunters returning from their tasks. Someone is seen approaching. It is the Medicine Man, who pretends to be their deliverer, but he is found to be false. Dawn Boy then returns, successfully shoots an arrow so high it fails to return to earth, thus fulfilling the Rain God's condition, and the curtain falls as the rain comes—by realistic sound effects made by pouring gravel through a sieve. The part of the Rain God was taken by a high school lad whose stature and deeper voice gave the necessary dignity to the part.



Responsibility for the production was divided among the director, the accompanist, and the following committees: Scenery; Properties; Lights; Ushers; Lines; Dances; Costume; Make-up; Beads; Discipline. A chorus of fifth and sixth grade children which took an important part in the operetta was seated off stage in front, on a graduated stand of seats, at left of audience. They sang a number of songs as a chorus, and other numbers together with principals in the cast.

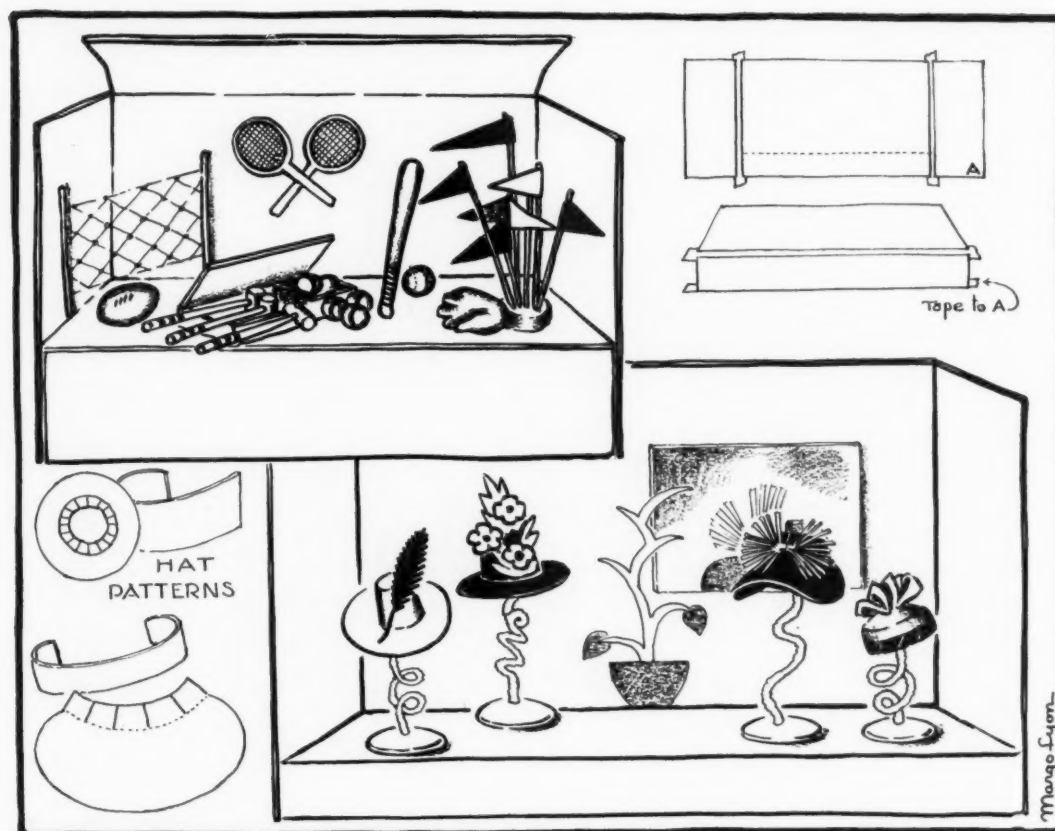
The scenery was particularly admired, and the making of it constituted one of the major projects of the production. As the Mountain plays an important part in the story, being the home of the Rain God, it loomed large in the background, boldly painted, yet with good effect of distance, a road leading to it painted with giant cacti on either side. A flight of steps made of boxes, covered and painted, upon which the actors ascended and descended with care, proved effective for solo appearances as well as for groups, adding height to the arrangement of figures. The side wings were painted in realistic imitation of Pueblo dwellings, those in the distance showing the ladders used for entrance, and typical windows. This elaborate scenery entailed a great deal of work by teachers and pupils. A painting of the finished scene was used as a guide in making the large pieces and assembling them, and in matching the colors used in painting. Cans of paint were numbered as to color and used by the children in correspondingly numbered areas to be painted. Each child was allotted a section and worked under supervision. The only part of the scenery not done by the children was the sunset sky behind the mountain. The completed scenery was a triumph of grade school achievement and helped largely to give the authentic atmosphere. At the front of the stage, flowering cacti mounted on cardboard bloomed in lieu of footlights.

The costumes were made only after a thorough study of the materials, designs, and colors used by the Indians. The Spanish influence was noted, and special attention given to headdress and hair styles, for men and boys as well as girls and women. The boys were urged to dye old shirts, headbands, and sashes. Parents cooperated by donating materials which were dyed and re-fashioned into Indian attire at school. Moccasin patterns were sent to each room so that ambitious children could make their own. A study of Indian jewelry was made, the coin silver used, the turquoise which means long life and health in Indian lore, and the important place that beads have in Indian adornment. Three hundred and eighty strings of beads were made for the operetta by the pupils of the Slow-learning Group, from five different kinds of macaroni and wooden beads. Some of the shell and bow-knot macaroni was dyed a deep red, others, turquoise and black. Two holes were burned in each piece with a hot wire and they were then strung in various lengths and patterns. Some of the necklaces were touched up with silver paint while disks of leather painted black and silver were added to others to represent the silver medallions worn by the Indians. Each Indian in the operetta wore at least three necklaces, varying in length.

The well-trained little dancers in their pretty, colorful costumes dyed and made at school, the many-hued Rainbow Spirits, Winds, and the other elements, added grace and charm to the pageant.

The principal points covered in the preparatory study of Indian art and customs were: 1. Pottery: The children found out about the need for pottery, the materials used, the designs and methods of pottery making, and something about the men and women who made it. The pottery jars used in the operetta were made by the children out of

(Continued on page 7-a)



ART AND SOCIAL STUDIES

STELLA E. WIDER, Lynchburg, Virginia

A SOCIAL studies group was considering the advantages, responsibilities, and activities of the local merchant. The questions of advertising and of display, in various forms, presented themselves. This led, naturally, to a frank discussion of window displays.

Someone suggested that it might be interesting to make some model store fronts, in miniature, and show how the job should be done! Types of merchandise were considered, and the children divided themselves into groups, for working purposes. Millinery, dress shops, florists, jewelry stores, fruit, appealed to the girls. Boys preferred sport shops, haberdashery, shoes, hardware, pets. Again, the suggestion came—some might like to make their displays for "homework," as they could probably utilize many odds and ends there, although it was stipulated that all displays must be "handmade"—no discarded toys or other objects.

The results were so interesting and so varied that the shops were assembled to represent a street in a shopping district—for the benefit of the other classes in the building. This led to P.T.A. and, eventually, to a part in the city's Public School Art Exhibit. We felt that more eyes than those of the youngsters were opened to the possibilities of good advertising through artistic arrangements. For the art group, the value of balance in design and arrangement, of color, and of simplicity more than paid for the little work involved.

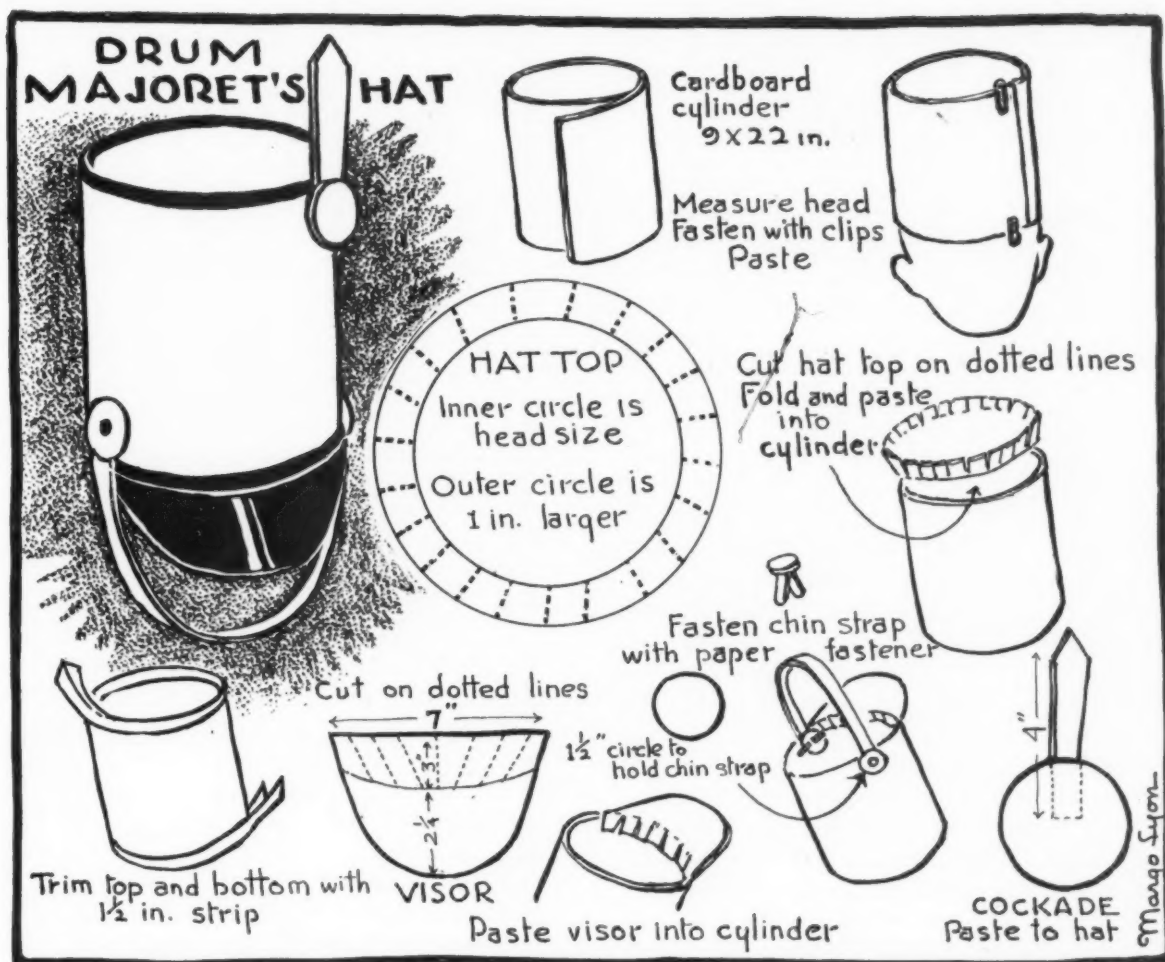
Men's shoe boxes and boxes of similar size and type made good foundations for the shop windows. Those who made the shop part in the classroom used discarded poster boards. Two boys made what they called "hole-in-the-wall" types out of cigar boxes—a music shop and a clock shop.

The bottom of a box or an oblong of medium heavy poster board may be used for the back of the window. Two wings, not too wide, are taped to the shorter sides. These sides are set at a slight angle—for better display purposes. Next, a board of the exact width of the back is cut. The ends of this board are flaired to fit the flair of the wings and the width. An oblong of board is taped to the longer side of the shelf—as wide as the maker wishes the shelf to be high. This shelf is taped to the wings from the under side.

For the millinery, a small mirror can be glued to the back of the display window. Other decorations may be added, if desired, but pupils should be urged to keep backgrounds simple, to emphasize the merchandise. Tiny hats can be made of paper, felt, and all sorts of odds and ends. Standards for the hats can be made with a wooden button mold and a pipe cleaner. Bend one end to fit into the opening of the button mold. Spiral the cleaner to the desired height by rolling it around a round pencil. Shape the other end to hold the hat in place. One ingenious young lady fitted a bit of wire into a modeling clay base and then covered the whole with tin foil salvaged from her dad's cigarette packages. (This foil was also used in making silver articles for a jewelry display.)

One of the most interesting set-ups was made by a boy for his Sports Shop. All articles were made of clay, except the tennis racket, and painted appropriately—footballs, other balls, gloves, bat, even a croquet set. The racket was carved from soft wood and a bit of netting completed it.

The project can be used with younger children from the play angle, and do they enjoy it!



HATS FOR MAJORS AND MAJORETTES

VINCENT JAMES RUNFOLA

Art Director, Stephen Foster Community Center, Pittsburgh, Pennsylvania

THE dance director at Stephen Foster Center wanted to give a number in which about twenty children were to be baton twirlers.

The art department was asked to help on the costumes, specifically, to make the hats. My problem was to devise a hat that was simple enough for a six-year-old to make and yet glamorous enough to appeal to a person of fourteen or fifteen years. The success of the final product was attested to by the fact that every child who saw it was in a dither to make one. I've actually lost track of the number that were made.

First, a sheet of cardboard is made into a cylinder—9 by 22 inches is a good size. The measurement was taken around the head and the cardboard was stapled or fastened with paper clips and paste. The piece left over is used to make the top. This top is fitted into the cylinder and stapled or pasted. Trim both top and bottom with black construction paper. Make the visor of the hat out of

somewhat heavier cardboard. This is fitted into the hat and pasted.

Cut a 2-inch circle out of red construction paper for the cockade. A piece of oak tag, $\frac{3}{4}$ by 4 inches is fastened to this circle which is in turn fastened to the front or side of the hat. Four circles $1\frac{1}{2}$ inches in diameter are cut of red construction paper, to be used with the chin strap which is made of cardboard $1\frac{1}{4}$ inches wide and long enough to go under the chin. It is fastened to the hat with two paper clips.

The visor was then painted black and the crown was painted with aluminum paint. We happened to have a gallon that was left from a repair job. The chin strap was painted yellow to resemble chain mail and the whole thing was given a coat of shellac. Smalt or other sparkling materials sprinkled on the wet shellac made the hats glitter as though sprinkled with diamonds and drew many an "O-o-h" and "A-a-h" from those who saw them.

FOLDING STAGES FOR CORRELATION

KATHRYN J. TWOMEY
Marlboro, New York

HAVE you ever longed to enrich your Social Studies or English work by letting the children make little stages to illustrate historical episodes, or dramatic moments in literature, but realized with regret that large classes and limited working and storage space made this an impractical dream? Or have such physical limitations allowed you to permit only a few of the more eager and gifted to work on such projects? The following method has been found practical for use in classes as large as forty, with no storage space except the children's own desks, and limited supplies and equipment. While it is far from ideal in many respects, it does give every child a chance to create a three-dimensional illustration. It is especially suited to fifth through seventh grades.

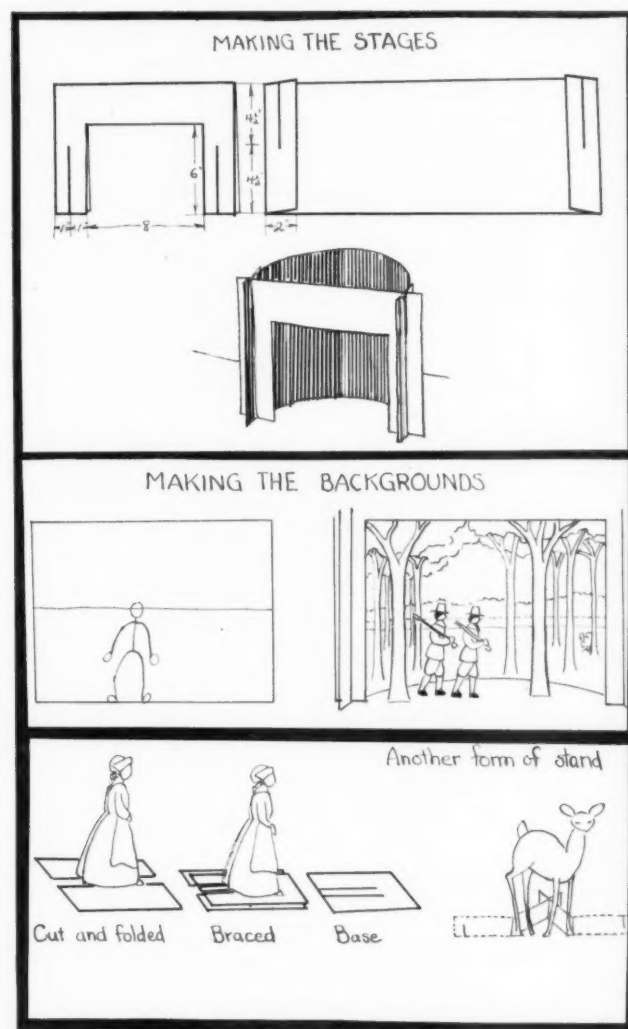
Choosing a Subject. The first step is the selection of a subject, and in a large class considerable limitation in the choice of subject matter is absolutely essential to success. Choose a single story and only a very few of its most dramatic moments. Or a single topic from a Social Studies unit: French Explorers; Eskimo Life; French and Indian Wars; the Gold Rush; Ranch Life. The range of suitable subjects is unlimited; the fundamental requirement is that it be one that stimulates the child's imagination. We all know of many subjects that never fail to delight each new class that meets them—Peter Stuyvesant, for instance.

It is worth-while to spend a whole period in discussion of the subject because such discussion and criticism stimulates the artistically slower pupils. While ideas are still simmering it is well to get them on paper in the form of rough sketches intended only to show what will be where in the scene. Let the very timid merely write the words on the paper in the right position.

Making the Stage. Materials: 1 sheet construction paper, 12 by 18 inches for Proscenium; 1 sheet construction paper, 9 by 24 inches, for Background.

First choose the background color so that it will be suitable for use with as little working over as possible. For outdoor scenes, sky color is a good selection. Choose the proscenium color to make a good frame for the background color.

Construction: Fold the 12- by 18-inch in half to make it 9 by 12 inches. Fold in 2 inches at each end of the 9- by



24-inch. Lay a ruler along the loose 12-inch edge, and make a mark at 1, 2, 10, 11. Move it up an inch or two and repeat. Through the two outside pairs of marks, make lines from the edge of the paper, $4\frac{1}{2}$ inches long. Through the other pairs of marks, make similar lines 6 inches long. Connect the tops of these two lines, and cut out the rectangle they form with the edge. Cut the $4\frac{1}{2}$ inch lines also. Rule lines $4\frac{1}{2}$ inches long 1 inch from the folds at the ends of the longer background piece, and cut them.

Join the two pieces by interlocking the $4\frac{1}{2}$ -inch cuts.

Making the Figures. When the stages have been constructed, enthusiasm is usually bubbling and the children are eager to go ahead with the background, but it works out better to have them construct the figures first. By "figures" I will mean whatever will stand free on the stage. It may be a human figure, an animal, a ship, a covered wagon, or even some other major free-standing prop such as a tree or a rock. Whatever figures are needed are colored with crayon on drawing paper, leaving a half inch below the figure, and free space above equal to the height colored.

If the subject calls for human figures, some help will be needed unless you have a class of unusually confident and

experienced "figure drawers." It can spoil the whole experience for some children if they are merely told to go ahead and make the necessary figures. It pays to take some time for discussion of the problem. Let each child think what characters he will need; what positions they will take; and what size they should be to look "right" on the stage. When these decisions have been made, ask who feels ready to go ahead and crayon the figures, and let them proceed under their own power. Take the rest of the class under your wing for a directed figure-crayoning lesson.

The figures must be small—3 to 4 inches high is about maximum. They must also be clear-cut and definite in colors and values. Start with a standing, front-view figure. Crease a 6- by 9-inch paper the width of a finger from one long edge. This is a line for the feet. Mark another line to divide the figure in half, and still another to mark off the top third of the top half of the space.

With orange crayon, make an oval lightly to fit in the top third, and two smaller ovals at the sides just below the center mark for the face and hands. Take a color for the shirt and with it make a loop connecting the hands and touching the face oval. Widen it with enough additional strokes to make the arms the right thickness. Add more strokes to fill in the body of the shirt, extending them not quite down to the center line. Take a color for pants. Make a vertical line from the center line to the base line. This separates the legs. Fill in the width of the pant legs with vertical strokes. Add hair and shoes with a dark color, and three dashes horizontally on the face to suggest features.

This is a sort of sample figure to introduce the method of construction. The next step is to make a figure which will actually represent a character from the scene. Most children will be able to make the figure they require if you tell them to first make the hands and face the same size as the sample figure, but in the position for the new figure. Let a child take a few sample poses so the others can observe the relative positions of face and hands. Once these landmarks are located they proceed as before, only this time they must pay attention to suitable costuming.

Once they are well away, making the figures is good busy work to fill in odd moments, and the supplies are right at hand in the desks, ready to use without causing confusion. It is often necessary to suggest that the crayon be used more heavily, so that the figures will stand out clearly.

Making the Stands. When the class has accumulated a fair supply of figures, it is time for a cutting out and setting up period. If there are more than one on a paper, cut them apart, with cuts all the way across the paper. Fold back the extra paper at the top of the head, and cut out the doubled figures, leaving the base by cutting along the fold. Fold back this extra paper front and back to make a standard. Brace and enforce it with an extra piece of paper 2 inches wide and as long as the

width of the base. Cut slits as shown in the illustration, about $\frac{1}{4}$ inch apart, and slide over the base as shown. This makes a firm stand, but can be quickly and easily taken down for storage.

There are, of course, other ways to make the figures stand. One is shown. Sometimes large figures, such as ships or covered wagons, have a tendency to tip forward. In that case, a paper spring can be attached to the background, when that is complete, to hold the top-heavy object in place.

Making the Background. We have left the background until now for several reasons: to prevent including too much in it, and especially things which would be more effective standing free; so that the scale could be determined more accurately in relation to the foreground objects; so that the features in it could be located in proper relation to the position of the foreground objects. When the free-standing objects have been finished the children invariably make simpler, more effective, better integrated background than when they begin with them.

Set up the stage and the figures, and arrange the latter in position. What is needed in the way of background to complete the scene? When this is determined, the children usually need help in placing the horizon effectively. This need furnishes good motivation for an introduction to the theories of perspective.

Draw a rectangle on the board, and on it indicate a figure of about the same proportion as the stage figures. Tell the children that if our little man is at the seashore or on the desert, a line at the level of his eye will be the horizon. They like to discuss why this is so. Then suppose our little man is in hilly country, and ask a child to show where the horizon will be in relation to the eye level. Ask if the scenes will show a clear view all the way to the horizon, and if not, discuss the placing of landscape features in relation to the eye level. As soon as they show readiness to proceed, let them indicate lightly on the background where they need to crayon in the necessary scenic features, then take down the stages and proceed with the coloring.

It would now seem that the stages were finished and ready to set up for display, but many of the children will have original ideas for further elaborations and refinements, and since one of the greatest values of these lessons lies in the stimulation of creative imagination, it is advisable to encourage all the additional ideas that are advanced. When the stages are finally ready to set up, they prove to be small and shallow enough so that they can be displayed on window sills, as the back lighting shows them to advantage.

If you have modeling material available, three-dimensional figures are even more effective than the cut-outs, and can be managed without too much trouble, if the children bring small candy, individual cereal, or large match boxes in which to keep the finished figures. In fact, you will find that the basic pattern lends itself to an infinite variety of interpretations and techniques.



MURAL by Sixth Grade of Lincoln School

GEORGE CROUT
Teacher
Middletown, Ohio



ARE children interested in their fathers' work? George Crout, teacher in the sixth grade of Middletown's Lincoln School, has proved they are. He suggested that their art project show something of the work their fathers did; the children liked the idea, took up their work with a zest. About half the boys and girls came from steelworkers' homes. The mural they produced received much public praise. From their homes the youngsters obtained booklets, pamphlets, books, folders, printed matter their parents had received and kept. They had copies of pamphlets from the American Iron and Steel Institute, showing scenes of steelmaking from ore mines to finished products. In addition to the many pictures, the pupils were given firsthand descriptions from their parents who worked at Armco and as a class they toured the

mills. They decided the best way to present their Story of Steel was in the form of a mural. Each pupil helped to paint a definite part of the entire mural. On a large strip of oatmeal paper which covered the blackboard at the rear of the room, brilliant hued poster paint was brushed. As the work progressed, D. W. Jacot, principal of Lincoln School, and Frances Dils, Art Supervisor, gave the young artists encouragement in their work. The boys and girls of Room 11 are proud of their completed job; visitors drop in to see it often. Teacher Crout is following up his pupils interest in steel; the youngsters enacted a radio play they originated, "Young Mr. Verity Comes to Middletown," which was broadcast over Middletown's Station WPFB. Lincoln School's Sixth Graders are learning about steel—and Armco—in a wonderfully interesting way!

DIRECTED OR FREE ART

GRETCHEN GRIMM, Eau Claire, Wisconsin



THE pendulum swings to the left and then it swings to the right. They say that is the way with education. I know that is true of much of life in general. It is like the child who eats too many sweets; he then wants meat and potatoes. The child who received no discipline at length really welcomes direction.

This, I suppose, is the way we arrive at our policies for teaching. History seems to repeat itself. For example, in the field of art, although I believe we have seen a great deal of progress, we have also seen many "stages." I hesitate to say any of the stages were bad. Rather, they were all good because they were experiments. Experiments have the element of the creative, therefore, they are commendable. As with the scientist, however, some of the experiments failed, but whether failures or successes, they have been a means of progress—not a means to an end as there can be no end as long as art exists.

Through these many "stages," we saw art in the form of a highly directed activity, a completely free project, an experimental activity, a limited painting class for all to enjoy, and many other types. Sometime after art classes had been highly directed, they swung sharply to the left and became intensely "free." Following that, some shifted back, some remained. Some tried to hit a middle-of-the-road type involving freedom, but with a little direction. All art teachers, supervisors, and administrators at least pretend to have their theories.

I suppose when we simmer down the theories, we find two extremes. One is the directed lesson type. Here each child does the same thing at the same time in the same

way (as far as possible). The class is highly supervised. Directions are given, children follow, step by step. The more teacher-influence, the better. You know the type—draw to the first dot with red; cut to the blue line. Directions step by step, execution accurate, neat, and orderly. Neatness, accuracy, photographic likeness, and order are all important elements in this lesson. Results should be all as exactly alike as possible. Any variance from "the model" are drawbacks in the grading scale. Originality and creativity are nil. The child who could not copy usually failed.

Although I purport no perfect theory or type-lesson, I shudder when I think of some of this type which I have seen. It is very prevalent in rural schools due to lack of time, space, equipment, and teacher-training. But quickly may I state that rural schools have no corner on this field. It is far too common a practice in many schools. The heretofore mentioned time, space, equipment, and teacher-training have influence and are factors in promoting such lessons but may I state that history and precedent too often direct and dictate to the art class. Uncreative and unimaginative teachers sow this field and public-fearing administrators cultivate it.

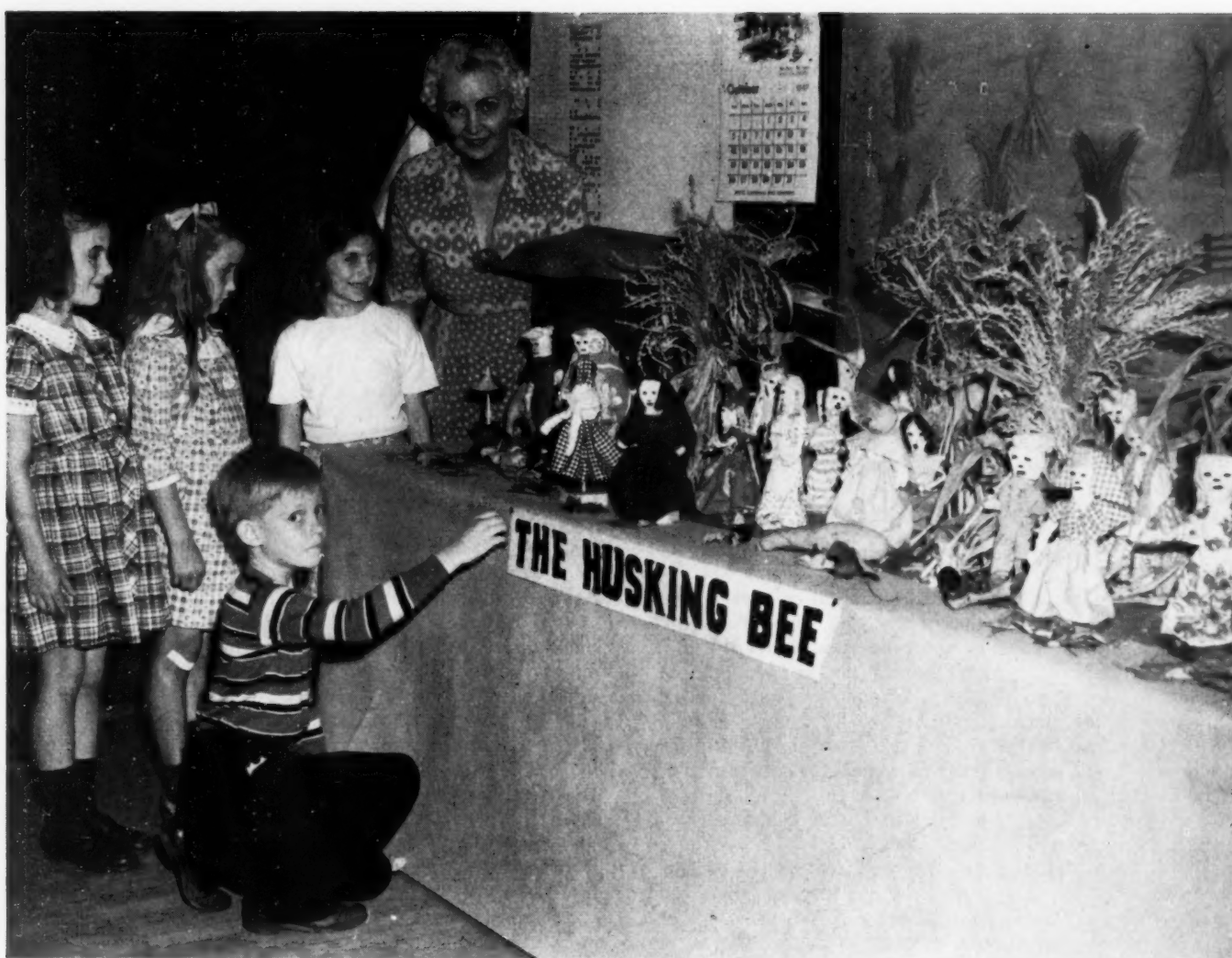
Now to the other side swings the pendulum and we find, of course, quite the opposite type of lesson. In this lesson two children rarely do the same thing at the same time. Teacher only presents the inspiration and then fades out of the picture. The entire lesson is based on originality and creativity. No child has to do anything he doesn't want to do. He may merely observe instead of participating or he can create to his limit. Neatness and photographic likeness are unimportant and only appear as happenstance. Products are never "graded" nor criticized except in a highly productive and encouraging manner. No one "fails."

In this lesson type we often find children working in several different media. The blackboards, easel, and floor are used, as well as the desks. Large papers and large brushes swing into action. There is no pinched copy work.

Many times a lovely poem, story, music, or experience is used as the inspiration in such lessons. Teacher may give the stimulant (the so-called inspiration). Regardless of how or where the children receive the inspiration, teacher fades out of the picture as soon as the work of creating begins. From then on she is with the class only to encourage, praise, or give help when it is requested.

As a child, which lesson would you prefer? As a mother? As a teacher? As an administrator?





THE HUSKING BEE

MRS. RALPH KAH, Teacher; MRS. FRANCES DILS, Supervisor; J. W. JACOT, Principal
Middletown, Ohio

WORKING on this scene constituted the culminating activity of a unit on Early Middletown, part of the Social Studies program of the school. Through a careful study of the early history of the local community, the children reconstructed a picture of life 150 years ago.

The project gave the children many opportunities for developing new abilities in the field of arts and crafts. The outstanding part of the work was the construction of corn-husk dolls, a favorite pastime of pioneer children. A committee of the class gathered the corn husks which, incidentally, are free materials.

Small dots of paint brought faces to life and simple

clothing added reality as well as gave the boys and girls a little practice in sewing.

Cardboard was used in the construction of the barn. Poster paint gave the children practice in using that medium. The background scene gave depth to the picture and it was done in colored chalks and wax crayons.

Such a project is practical for any classroom. All that is needed are the ordinary art supplies of the school. Cardboard and corn husks are easily obtained, and the cloth can be found in mother's rag bag. With a little ingenuity, many things can be accomplished in the field of arts and crafts.



FUN IN FINGER PAINTING

EVA L. KELLER, Art Supervisor; EDITH BRUNGARD, Art Teacher
Williamsport, Pennsylvania

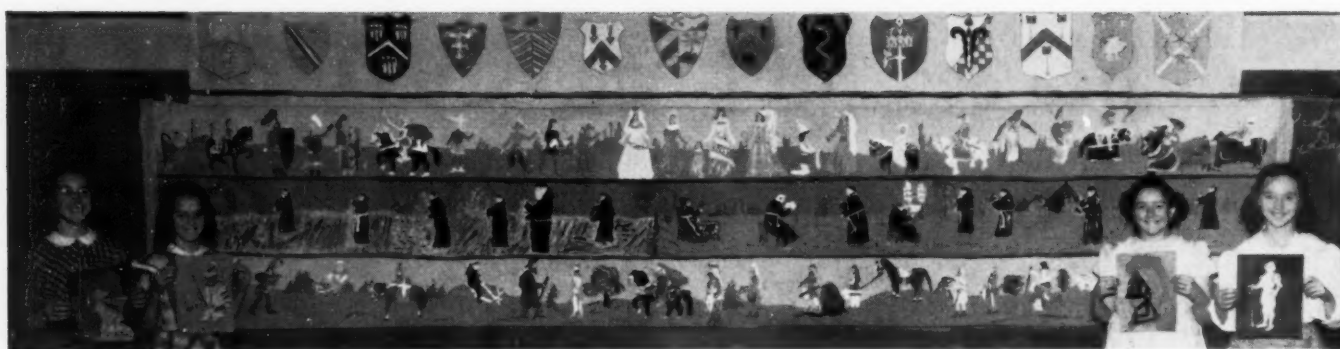
FINGER painting is a medium in which a pupil can really let himself go. He knows that until he sees something worth-while on his paper, he may begin over and over again. There is a thrill to fun of trial and error which may show the way to something new and better. He sees things produced with his hands and fingers that the tenseness of holding a brush, crayon, and pencil cannot possibly attain.

The announcement that we are going to work with finger paints creates a happy spirit in the fifth and sixth grade classes. I have had the most success by having small groups of pupils from nine to twelve in number working in our basement kitchen. We have large tables covered with zinc which gives a smooth working surface. In order to have the pupils use as many colors in their pictures as possible, they mix a jar of each color on another table until it is very smooth. If it looks dry, a few drops of water are added. When we first begin working with finger paints, we start with small sheets of finger paint paper and after some practice each child receives a large sheet. The pupil decides what color he wants for his background then gets one-third jar of finger paint and, with his palm, makes it perfectly smooth, and then distributes the paint over the entire sheet with the palm of the hand. The pupil may use as many of the colors already mixed smoothly as he needs to make the pictures he has in mind. If the painted surface looks dry, a little water may be added and it will restore

the liquid appearance of the background. Pupils must be cautioned not to go over the lines of the picture a second time. Each stroke of the thumb, finger, or knuckle should be clear.

The best way in using finger painting is to allow the pupil to create his own imaginative pictures with no advice from the teacher. Some pupils may need some suggestions if they lack ideas to prevent discouragement which might come from their inability to express themselves freely. I have found some of my pupils making scenes of stories they have read, such as "Robin Hood," "Robert Bruce and the Spider," "William Tell," "Red Riding Hood," historical or geographical scenes such as old mountains, young, rugged mountains, desert scenes, the mail box. When they have completed their pictures they are very happy if their classmates recognize what they have been trying to create. All our pictures for display must have a title.

When the pictures are dry they are pressed on the back with a hot iron and then mounted. This causes great satisfaction to the young artist. Some of the pictures are used to cover boxes for gift purposes. Others are used to make waste baskets from the 2½ gallon ice cream containers. The inside is painted with tempera paint that will harmonize with the colors in the finger painting which is pasted on the outside. The entire waste basket may then be waterproofed by coating it with white shellac.



CHILDREN CAPTURE THE MOOD OF THE RENAISSANCE

BERYL ORR, Middletown, Ohio

THE Renaissance is really a living thing to sixth grade children who look about them and see it expressed in many places. They soon appreciate the sweetness of Raphael's Madonnas, and the boys particularly like "St. George and the Dragon." A real satisfaction comes from knowing that the "Last Supper" which they have seen many times was painted by Leonardo da Vinci during this era.

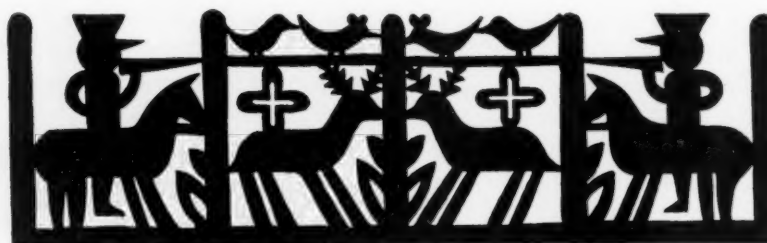
Craft guilds originated in this period and the children found real delight in seeing the coats-of-arms of each guild. Families also began to have coats-of-arms at this time. Some of the children brought in their own family coat-of-arms, many of which we found had been handed down through generations since the Renaissance. At the top of our mural we made original coats-of-arms which were painted with gilt and poster paint.

Next we found that the Renaissance was brought about by the Crusades. This was a great adventure for the people

of that day. The bottom portion of our mural depicts the pilgrims on their way to Jerusalem.

Our attention was drawn for a time to the men of the cloth who saved the rich heritage of Greece and Rome through the Dark Ages. The children were very much interested in the great variety of tasks which the monks did every day. Some of them worked diligently to save the literature and art of the ages while others toiled in the fields and at various trades. Many of these occupations are illustrated in the central part of the mural.

All great movements such as the Crusades and Renaissance must have leaders. This leadership was usually found in the people who lived in the castles or who were the noblemen of the day. The children really tried to create something beautiful in order to show the exquisite velvets, silks, and plumes which the people wore. History class can be meaningful and interesting if children are permitted to illustrate their ideas of the revival of learning with poster paint and gilt on a mural for their schoolroom.



OUR UNITED STATES WORKING FOR OTHERS

ORIA F. LONG
Columbia, Missouri

Speech as given by Delores Henderson in October, 1948 at the American Junior Red Cross High School Conference, while Charles Goslin demonstrated a local scene in water color. These students are among the group at Hickman participating in the International School Art Program. They are students of Mrs. Oria F. Long, Art Instructor, Hickman High School, Columbia, Missouri.



THE International School Art Program was begun in the spring of 1946 after a convention of the Eastern Arts Association whose theme was "One World—A Problem in Design." The convention appointed a committee to work out some sort of international art exchange among students in various schools in countries which would wish to participate in such a program.

The committee found that Dr. Edward A. Richards, Chairman of the National Junior Red Cross, was actively interested in promoting international understanding. He enthusiastically offered the organization and financial support of the Junior Red Cross to the extent of \$25,000.

In the fall of 1947, on the basis of plans worked out by the Junior Red Cross and the E.A.A., nearly 3,000 pictures were sent overseas to the four countries then participating—Czechoslovakia, France, Sweden, and Venezuela. Since that time three others—Belgium, Greece, and Japan, have been added to the list. The reviewing committees have been enthusiastic over the type of art work received. Although the pictures were chosen to represent American life and not a high degree of technical skill, they have showed unlooked-for proficiency in art principles.

Now let's follow the travels of Jasper, who was a piece of art paper. One morning, just after the tardy bell had rung, a person came and took Jasper out of his nice cabinet. He was taken over to the paper cutter where his edges were trimmed. Jasper didn't see why he wasn't all right the way he was, but, since he was handled carefully and it didn't hurt, he didn't mind. This person gave Jasper to another person—a boy-person named Bill. Bill took Jasper to his desk and sat and looked at him for a few minutes, then he began to smear something bright and damp on him. Jasper didn't like this because he was afraid if he got wet he might fall apart. However, this didn't seem to be Bill's purpose, so Jasper just lay and waited. After a while Bill put Jasper upon the bulletin board with some other pictures. Jasper caught a glimpse of his reflection in the window across the room. He was no longer a plain piece of paper—he was now a colorful and interesting scene from the Boone County Fair.

That evening a group of people, among whom was the person who had taken Jasper out of his cabinet, came to look at him and the other pictures. They took down 25, including Jasper, and sent them to the local chapter of the Junior Red Cross. There they were packaged and sent to the post office to begin their long journey. The next time the package was opened, Jasper found he was in the area office. There some more people, called a reviewing committee, chose 50 pictures to be sent to National Headquarters in Washington. They were then sorted and Jasper

was put into a big box marked "Japan," along with a lot of other pictures, to begin their journey across the ocean. Before he left, Jasper heard some people talking about why the pictures had been sent on this trip. He had wondered, so he listened. They said that the people in the world today weren't getting along as well as they should. There was a lot of distrust and misunderstanding. They hoped that these pictures, art being a universal language, would be able to bring about harmony among the various people.

Jasper noticed a few photographs among the pictures. He was told that these also represented American life and were on the same mission he was.

Now let's leave Jasper, very excited over such an important mission, and look at the more technical side of the picture.

These pictures which you see illustrated here are samples of what we have done at Hickman in the past few weeks. They are correctly mounted on white poster board at a cost of five cents each, and are probably typical of those which will be received in Washington from schools all over the country. All pictures must be done by people from the sixth grade through senior high school; no others will be accepted. They must be mounted on mats, either brown, white, or gray, 15 by 20 inches or 14 by 22 inches, which are furnished by the local Junior Red Cross Chapter. Each teacher is expected to judge the pictures to be true to life and original. She is expected to employ such standards of skill work as her professional judgment dictates. Of course, their purpose is not to publicize American skill, but since our art work will be judged by these pictures in foreign countries we do want them to be of good quality. The back of each picture will carry a short story, 25 words or less, describing the scene on the front. On the front will be the age and grade of the artist and name and address of his school. The students may designate to which country they wish their picture to be sent.

Last year, 190 schools in 29 states participated in this program and this year many more are expected to take part. These pictures may be called the story of young America, presenting a lively pictorial story of how our young people live. Such a sincere interest on the part of our young people may evoke a similar response in youth of other nations. This is our hope. The Junior Red Cross has long worked for closer unity between tolerant and thinking people of all nations. Confucius tells us that one picture is worth 10,000 words, so perhaps these pictures, by passing barriers of language, customs, and color—a story straight from the heart of American youth—may help to bring about what words have so far failed to achieve—world unity.



PAPER COSTUMES

JESSIE TODD, University of Chicago

WE HEAR much about problem solving in education today. Our leading science teachers meet to determine how better to give advanced students more experience in problem solving. Our high school and elementary educators meet to plan better curricular so that children may have more opportunities to solve problems.

The art class furnishes real opportunities—children experiment with materials, and wrapping paper is a wonderful material.

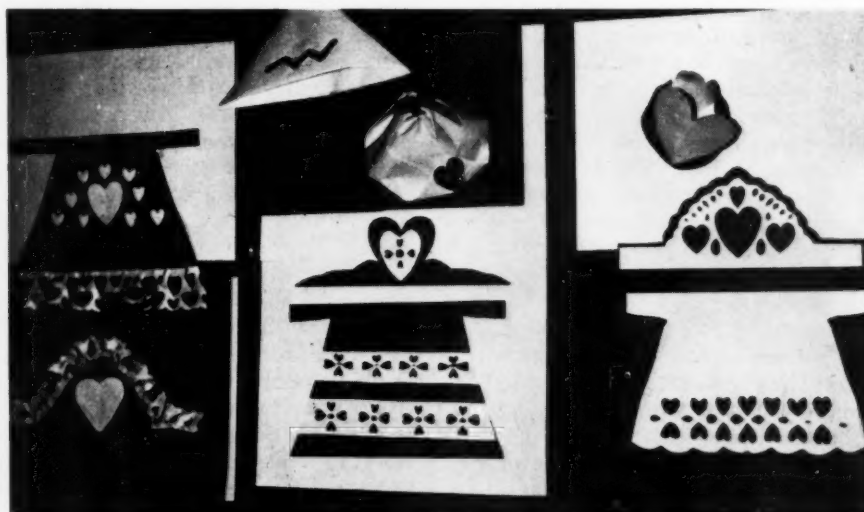
Connie has made herself a blouse and hat to wear to a Halloween party. She wore a white skirt, her white decorations on the blouse repeating the white of the skirt. She used red construction paper for the hat and trimmed it with white. She used the yard-wide wrapping paper just

as it was, cut a hole for her head, and tied a string around her waist.

Helen had many problems to solve as she tried to cut her armholes first one way and then another. She wanted her skirt to "fit smooth" she said. She made herself a very interesting bonnet.

In one of the photographs is a surprise. Do you see the white rabbit on the dress? A little visitor from the south said, "I won't be here for the Valentine party. I'll be in my own home by Easter so I guess I'll make an Easter dress." This is what she made. Her biggest problem was not solved when she left us. She said, "I'll keep on until I succeed. I want to make myself real ears like a rabbit. I don't want just a regular hat."

Problem solving brings joy to the solver. Can you see it on the faces of these dress designers?





PUPPET PLAYS PERK UP YOUNGSTERS' GEOGRAPHY

LILLIAN EATON, Fourth Grade Teacher; FRANCES W. DILS, Art Supervisor
Middletown, Ohio

FOURTH graders at South School are world travelers. If you ask them what an Egyptian beauty has for breakfast, they could tell you. Imagination is the transportation which takes them to the far-off lands and a lively program keeps interest of every eager youngster up to a boiling point.

I find that children need to play. Play is a desire for change. You know that after you have been doing one thing for a long time you feel a need for change. Children also need change from the same routine every day. Adults do not realize how much children suffer from the pressure of routine and adult coercion. I can always stir up interest and enthusiasm by making puppets and giving puppet plays.

Children need to have a sense of being able to do something which they know is good. For this reason I have them make the simplest form of marionette. They make them out of children's white cotton hose, size 5 or 6. From the toe they cut the two arms. The heel forms the face, and the top of the stocking forms the two legs and body. They stuff them with cotton. They paint the bodies yellow, red, or brown, if the puppet is to represent another race. The hair is made of black, brown, or yellow yarn. They use only three or five strings of carpet thread attached to the head, knees, and sometimes arms or to the back for simple action. They are made in the art classes and then used in relation to other subjects.

The children compose in their classes little plays about Safety First, Health, History, Reading stories, or a country studied in Geography.

This year the children dressed their puppets to represent children in countries around the world which they had studied. Parents certainly had to keep an eye on souvenirs brought from China, Japan, South Pacific Islands, as many costumes looked like pieces cut from

the grass skirt of an islander or of Japanese silk. Twenty countries were represented.

English classes wrote interesting things learned about the country of each marionette. These, put together, made a play called "Our Neighbors." The pupils then made scenery to represent each country, two pupils working on each scene. Boys were just as eager to sew the puppets as were the girls.

When everything was ready, the children climaxed their year's study with "Our Neighbors" Puppet Play to which parents and guests were invited. For forty-five minutes these children enthralled their mixed adult and child audience. A Japanese lady sang "Cherry Blossoms." A native of the Gounan Islands, attired in a grass skirt, danced a hula to the phonograph accompaniment of "Bongo Bongo." Youngsters and adults laughed and applauded. Through dialogue they learned lessons for each country.

This play satisfied the basic needs of children, namely: play or need for change and the need to achieve something worth-while. The sense of doing something such as this is utterly satisfying to a young child and is all mixed up with enjoyment of action.

Many grownups today would be happier people if the creative spark within them had been fanned to a flame instead of extinguished by ridicule. This creative spirit is not the endowment of a few but is present to some degree in each individual. Some small bit of expression that has the spark of originality can be attributed by everyone who approaches normal mentality.

Wade E. Miller, school superintendent, who attended, said he heartily approves of this method of teaching, especially geography, which in these years of global affairs has become increasingly important.

Information for future years, fixed in the minds of youngsters, may some day be invaluable—all because of a puppet play.



Illustration I



Illustration II

BY following two sixth grade boys as they work in the art room we learn what kind of equipment helps them to paint pictures. Dan looks for a color he'd like for his picture. (Illustration 1.) A low paint table is handy, for one can look into the bottles. Dan uses two flat-top desks, one for his paper and one for his paints. (Illustration 2.) A flat-topped desk is useful. His paint doesn't run downhill as it would with a slanting desk top. He makes speed working on this flat desk. Soon he reaches the point where he'd like to see how the picture looks at a distance. Dan pins it on a vertical bulletin board (Illustration 3). He paints, then walks off to see how the picture looks from a distance and then resumes his painting again. A vertical, movable bulletin board is handy. Six children can work at once (when using paper size 22 by 28 inches). Three work on one side and three on the other side.

Dan is new to the school. As he chooses colors at the paint table he is with Mary Lou and Vivian. When he paints he has Freyda and David near him. He soon feels



Illustration III



Illustration IV

at home with all of the children in his group for in the art room he works with different children every day.

What is Edan doing? (Illustration 4.) He has sketched in pencil his idea of a Paris sidewalk cafe. He can't find just the color he wants so he goes to the sink (Illustration 5) to mix a color. Running water and a sink are necessary in every art room.

Edan paints his Paris scene. He mixes many colors as he attempts to make some building look weather-beaten. He uses flaming magenta on the hats and dresses of some of his ladies. As he fills in his pencil lines the children become very enthusiastic about his work. (Illustration 6.)



Illustration VI



Illustration V

They say, "How do you know what Paris is like? You haven't been there." He is too busy to answer. The teacher wonders how he has caught the feeling of Paris. Edan loves his art. He has read much about Paris.

Edan places his picture on a bulletin board (Illustration 7) so that he can walk off at a distance to see how it looks. Edan is a leader in the group. He can put on plays, organize committees, and get properties made. This makes him very popular. Muriel, as she works on her picture, pauses to look admiringly at Edan's painting. Children enjoy the admiration of the classmates. Often they give each other good suggestions as they work together on the same bulletin board.



Illustration VII

Why Not An Art Center In Your Home Town?

STELLA E. WIDER, Lynchburg, Virginia

FOR a long time, a group of art conscious friends had felt the need of some place where they could congregate, exchange views, and slosh paint around without wild cries from various and sundry sources.

We finally found a place that we thought we could utilize. It was a basement room in one of the oldest office buildings in the downtown area. The room had not been used for several years. The ceiling and walls were completely unfinished. The floor was covered roughly with a cement composition. There were no lights and no heat. It did have, however, several tall windows, and running water. The "running water" meant a wash bowl in one corner of the long room, and a toilet in the opposite corner. To reach this room, one must traverse a long alley, filled with refuse and garbage cans.

The owner would rent (gladly) but would make no repairs whatsoever. Undaunted, all set to work with brooms, soap suds, and whitewash. Then six strong ceiling lights were installed, plus a vent or two. We fell heir to a nice supply of leftovers from an abandoned Federal art project—beaverboard, benches, a counter, easels, and a small supply of art paper.

One of the husbands was impressed into service. Through the use of the beaverboard, he converted the one corner into a toilet room. Shelves for canvases, an old cupboard, and a table turned the opposite end into a kitchen. One member lent bridge chairs and a screen. The large screen hid the kitchen nicely. A small wood stove and some slab wood solved the heat problem.

Then the alley came in for attention. All debris was removed, the necessary ash cans placed under an outside stairway leading to the first floor. The alley door was painted a bright blue. An interested commercial artist obliged with a swinging sign with matching bright blue letters, "Art Center." The group had spoken of the place, jokingly, as it was being cleaned, as the "Art Center"—and the name clung. When the alley had thus been made presentable, the owner put a lattice on the blind end, high enough to keep out would-be marauders, and most stray cats! Gradually, this end of the alley was filled with growing green things, and became really attractive.

The door at the entrance to the room was painted blue, too. The Federal art project also provided a quantity of white cotton cloth, previously used for wall covering. This was made into draperies for the windows. The windows fitted badly, and the views therefrom were not too attractive. Beaverboard tables were set up for working purposes. With a few finishing touches we were ready for our fun.

Miss Georgia Morgan, Art Director at Lynchburg College for many years, had just retired, and needed a place for a part-time studio. At once, she became general manager, and still is. She would be able to keep the place open more than any of the others could find time to do. Any member, however, who wished to pay thirty-five cents for it, could have a key, thus enabling him to enter if he should find the door locked. Some liked to come at odd times and work-lunch periods, etc. There are no official titles, but the original membership seem to constitute a "standing committee."

It was decided that the place could be kept open, if each one would contribute ten dollars, annually. Later, some who were unable to attend regularly were allowed the privilege of paying fifty cents each night they worked, instead; this was to cover heat and lights. Very few,

however, availed themselves of this privilege, preferring the other way.

In no time at all, the Art Center began to grow. Soon a group ranging from people with leisure to teachers, white-collar workers, craftsmen, a farm manager—met every Friday night for work. There was usually a model, and each chose his own media. Should some one have the urge for a still life study, one was arranged.

A group of young matrons decided to meet on Thursday afternoons. This group ranged from those with a little art knowledge to those who had none.

Children's groups were on hand at different times on Saturdays. "Miss Georgia" is nearly always present, no matter what the group. Her kindly criticisms and helping hand have done much to vitalize all groups. Of course, other members drop in whenever they can, to lend a hand. Frequently, instructors from the nearby colleges—Randolph Macon, Sweet Briar, Lynchburg—come in to help. Discussions arise. The silk screen process was mentioned. A volunteer from a sign-making concern gave us a delightful evening in demonstration of his work. FINGER PAINTING! An art director from the public schools held an informal workshop to the delight of those participating. Clay modeling is coming soon.

In the very beginning of the venture, the Art Center held what was then a most unique show—the work of our local boys overseas from Africa to the North Pole—landscapes, sketches, portraits, cartoons. This exhibit was visited by hundreds, and served as an introduction to the Art Center.

Later, a playground director wished to show the craft work of a summer group. People came to see it who would not have gone to the playground to do so.

The public school children held an exhibit and sale for the benefit of the Junior Red Cross. It lasted for a week. The youngsters displayed their work, supplied hosts and hostesses, salespeople, etc. A tidy sum was realized for the Red Cross.

Occasionally there are teas or receptions for visiting lions. The Center has an annual Christmas party. Christmas cards of the members, and interesting ones received by the members, are displayed. Sometimes, everyone contributes a bit of his own work. Numbers are drawn and an exchange made that way.

The walls are always covered with work of some kind. This attracts visitors and, sometimes, purchasers.

Honors have come to the members. Some beginners have progressed enough so that their work has been entered in local shows. A few have had the coveted honor to be represented in the annual show of the Virginia Museum of Fine Arts in Richmond. Still others have been invited to join the Lynchburg Art Club, an institution over fifty years old, and somewhat careful in choosing members.

Thus, from a small beginning has grown something that we feel is a credit to the community, something that is open to anyone who has the desire to develop a talent, or a hobby, and, as one young woman said, "I know that I shall never be an artist, but I enjoy trying. Then, too, I enjoy the contacts that I make, and the art jargon that I hear."

Such a Center can be the means of bringing together people who need to be drawn out, who have hitherto undiscovered talent, who need a hobby to overcome some other frustration, who may need to be shown the pleasure of a friendly atmosphere, regardless of social status. Your town needs an Art Center. Begin on it today!



These drawings developed from an eighth grade arithmetic unit on geometric figures. The boys and girls were not familiar with the uses of the compass. To develop skill in the manipulation of geometric tools, I asked each student to create a figure drawn entirely with curved and straight lines, employing only compass and ruler.

The results were so pleasing that the students asked if they might use their crayons to finish the pictures.



ART AND ARITHMETIC

At Lincoln McAllister School, Waukegan, Illinois

GEORGE LAMBIE, Principal

MARY CASEY, Teacher



CLOSING A GAP IN THE CONTINUITY OF CREATIVE ART

MARY GODARD, Supervisor of Art
Columbus, Georgia

WHEN "free expression" entered the educational arena we grabbed the bull by the horns and tried the method on our youngsters. At first they loved the experiences involved in being one's very own self. Each of them became adept at expressing his own ideas. Really, the experiment proved successful over the period of a year or more.

Then the complaint department began to chalk up items—especially from the third and fourth grade children.

"My fence doesn't look right. Please show me how to draw a fence."

"Please show me how to draw a dog."

"Please show me how to draw a tree."

"Please show me how to draw a man."

Having been warned repeatedly that free expression must not be cramped, the children were answered, "Draw it your own way. It is your picture."

"But my picture doesn't look right. I want a real tree."

Slowly the interest ebbed. Something was missing; something that was very necessary to the children. Some of the children would even stop, sit, and not try to draw. Discouragement proved contagious.

It was interesting to note that in eleven schools the situation was the same, always affecting the same age group. A salesman for an art material company was asked why the situation occurred. When he responded that teachers all over the country were attempting to solve the same problem our dilemma seemed less trying.

The bull was grabbed by the horns a second time and experiments crowded the agenda. Reasoning went on and on. To solve a problem for a child is to furnish a crutch for his mind. To impress adult standards upon a child results

in discouragement or over development. To extract from the child the answers to his own questions . . . !

That must be the means of solving the problem, to extract from the child the answers to his own problem. The child is not sure of the objects he wishes to draw. Really, it matters not whether he draws a fence upside down or right side up. It matters not whether he draws recognizable or unrecognizable objects. The point is that if he has a clear idea in his own mind, self expression will flow freely.

Therefore, when a child asks how to draw something, it in no way hampers his mind to ask him a few questions or to have him carry out a pantomime pertaining to the question.

Let the subject be a fence—What is a fence? Why are posts necessary? What are fences used for? Stand several boys around the room for fence posts. Look at them and imagine they are posts instead of boys. Move across the room and look at them again. What is the difference? Did you ever see anyone dig a hole for a fence post? Of what kind of materials are fences made? The fight is now on; the challenge of the child to find answers to his own questions which will help him to satisfy his urge to create. Often it becomes necessary to wave a red flag in front of the child to excite his mind to action; sometimes there is need for a white flag to call a truce to dogmatic statements expressed by individuals. The value of the whole discussion lies in the stimulation of concrete thoughts. Any question that introduces to the child a new line of thought is well worth the asking, whether it be answered or not. A child who is asked the key question, "What is it?" several times, will come pretty close to knowing what he thinks everything is.

And with this type of inducement the third and fourth graders continue to make use of their creative urges while the complaint department goes bankrupt again.



MAGAZINE PAPER FOR PAPER SCULPTURE

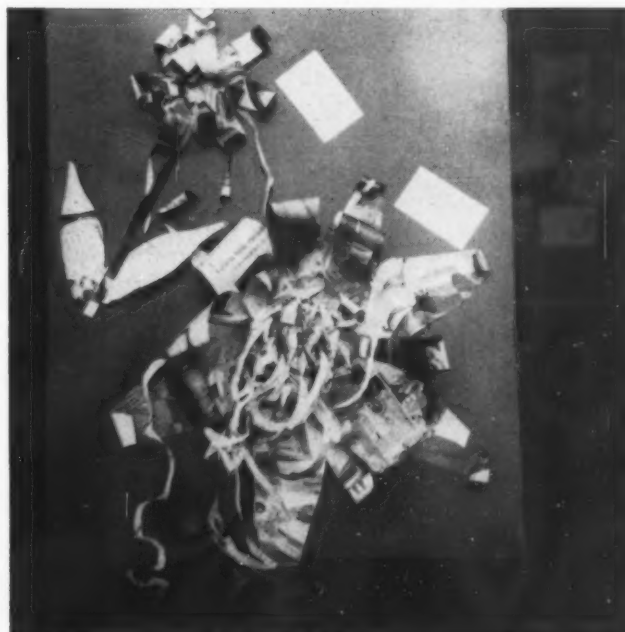
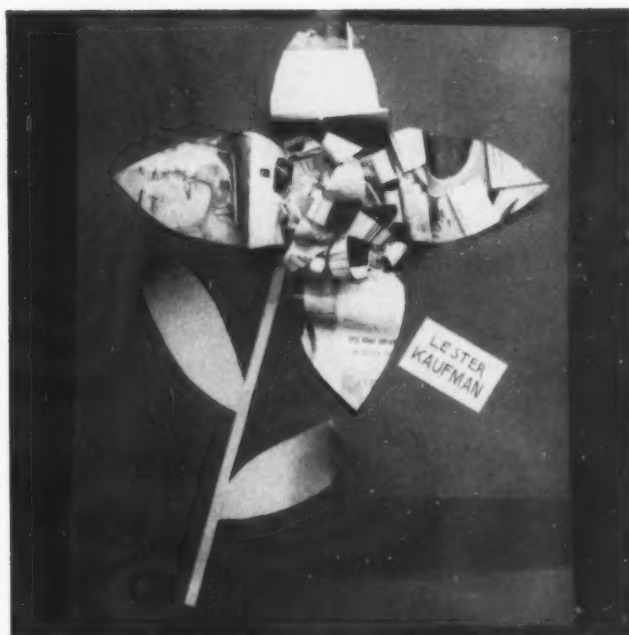
JANICE G. SMITH

Buffalo, New York

PAGES torn from magazines were used to construct large, imaginative flower designs. The printed pages provided interesting texture and color patterns.

A variety of scrap materials has been incorporated in art classes to supplement standard art supplies. As a result of experiments using new and different materials, greater freedom and originality have been evident in the work of the students.

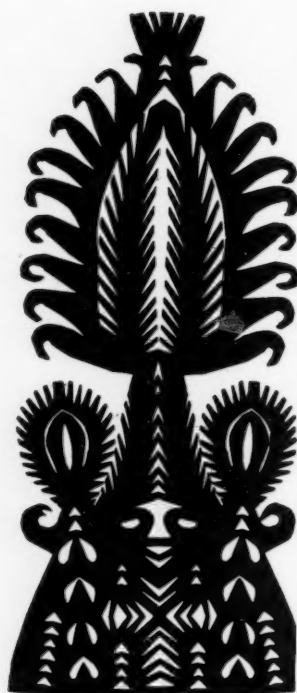
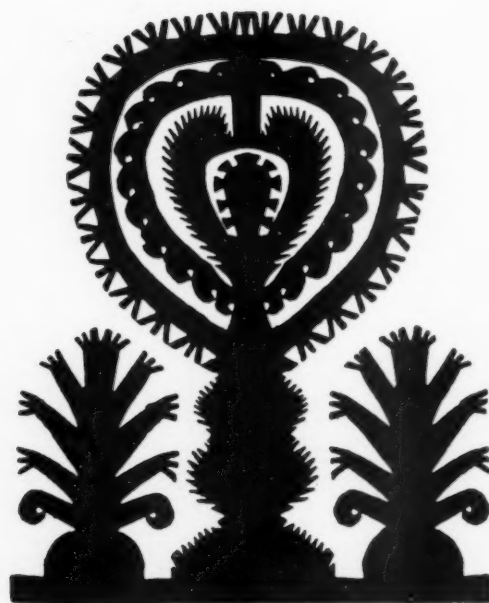
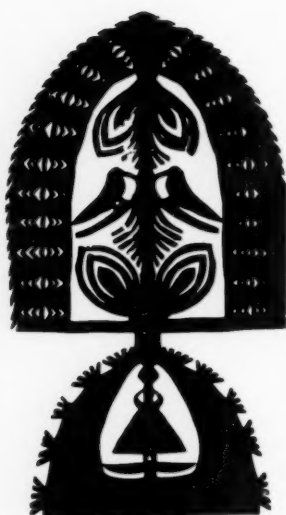
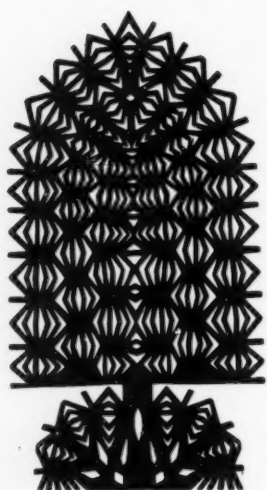
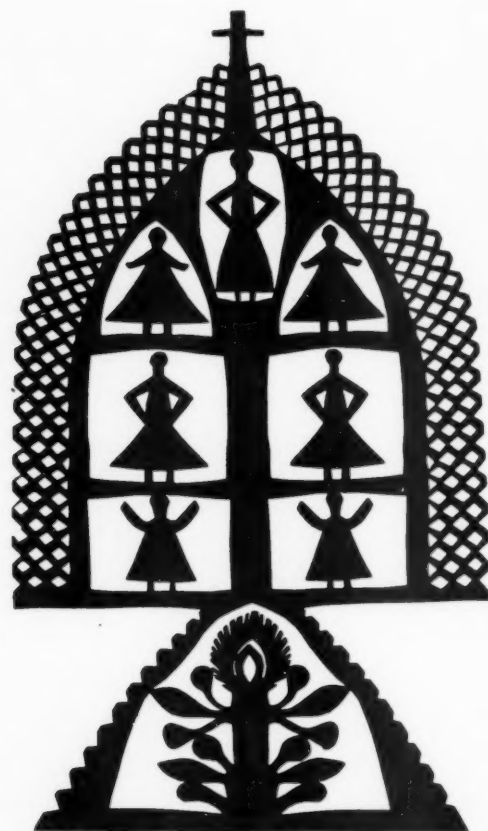
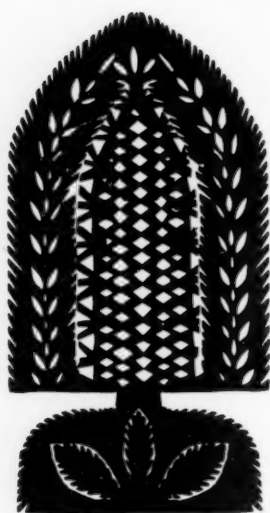
With a somewhat limited cupboard of supplies, eighth graders at Clarence Central School ripped apart old magazines donated by the school library to provide paper for large, three-dimensional flowers. Newspapers and magazines were also brought from home so that each child had his own supplies at hand. Solid printed pages, colored fashion illustrations, pages of photographs, colored ad-



vertisements, even the rotogravure and comic sections of the Sunday newspapers were used for the flowers to give unusual effects.

A demonstration of curling paper with the open blade of scissors, fringing, and cutting spirals from circles were the only preliminary steps to creating the flower designs. By folding the paper or by cutting more than one shape at a time, we eliminated pencil work. No patterns were used—as each child worked out his design directly with scissors, paste, tape, and the school stapler.

It was stressed that one should work out ideas as they suggested themselves rather than to keep one definite idea in mind throughout the project. The imaginative flowers were finally mounted on large 22-by-28-inch boards to decorate the study hall and cafeteria.



POLISH FOLK ART

Paper cutouts from Ostrolaka County,
Karpie Region, Warsaw. Contributed by
Elma Pratt, International School of Art, New
York City

POLISH FOLK ART

Ceramics from Ilza Kielce Region. The Benetier in the center comes from Urzedow, Lublin Region.



Polish Art contributed by Elma Pratt, International School of Art, New York City.



Ceramics from Poland, 1948. The jar and the vessel are from Bolimow, Lodz Region. The plate is an example of Lublin ceramics.

A PICTURE OF FINLAND

CLARA STOCKER, Duluth, Minnesota



IN THE State Historical Building at St. Paul hangs a large picture of a Finnish pioneer farm in northern Minnesota.

Juho Rissanen, with the prodigiously long upper lip, with twinkling blue eyes and a brilliant European reputation, made studies for the work in Miami, from memories of his homeland and the suggestions of his Minnesota friends. The spirit of the painting coincides perfectly with what we know of Finnish activity and industry.

Everyone is at work, at least all but the young son and heir of the farm who sprawls on the doorstep, playing with his dog.

In the foreground, the farmer, smoking contentedly, is energetically pushing the plough behind two horses of a small and sturdy stock well known in Finland. The man is enlarging his field, preparing the soil for the spring planting, or perhaps for an early crop of winter wheat.

It is a beautiful September evening. The sauna is steaming. Evidently someone is already taking a Finnish bath, though two young girls are busy preparing the fragrant bouquets of birch twigs with which members of the family will thrash their bodies to a ruddy glow. As they work, seated on a pile of green boughs, the girls are looking forward to the moment when their mother will pour a bucket of water on the hot stones which cover the stove in the sauna. They will be seated on the upper platform and

giggle with delight when the billows of almost intolerably hot steam clothe their bodies in a mist of vapor and perspiration. Later comes the thrashing with the birch whisks and a plunge into the cold water of the lake. They will then emerge, knowing that peculiar sense of physical and spiritual well-being which in Finnish is called "hyva olla."

At the present moment, the mother of the family, well-shod in blue woolen stockings and black shoes, is milking the cow, while in the background a barefoot woman is drawing water from a well which these pioneers have constructed after the pattern familiar to them in the old country.

Beyond, the lake basks in the calm of Indian summer. The leaves on the birches and poplars have turned gold.

We know that this farm is located in northern Minnesota because we can see the superstructure of an iron mine in the distance beyond the hills.

The color was applied to the canvas by the brush of one of Finland's greatest artists in Duluth, during the summer of 1944, but into the composition are woven the dreams, the ambitions, and the nostalgia of the committee of the Minnesota Finnish American Historical Society which engaged the artist for the work and who followed day by day the progress of the painting.



WE STUDY THE MENNONITES

ELEANOR OLSON, Teacher
Superior, Wisconsin

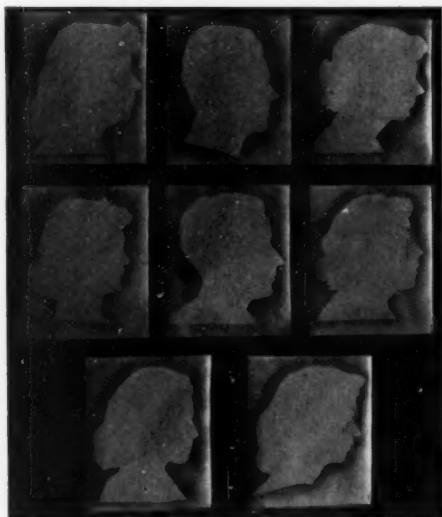
Compositions by the fifth grade of Medford, Wisconsin.



SCHOOL PROGRAMS

"OPEN HOUSE"

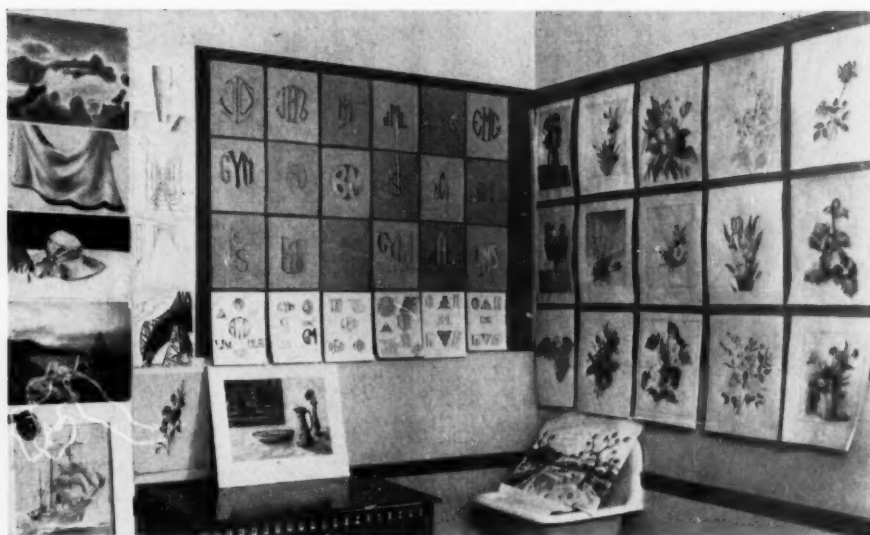
DOMINICAN SISTERS
Oakland, California



IT IS an annual affair to have open house at our high school toward the end of the school year. On this occasion a program is prepared for the parents and friends after which they visit the various classrooms to inspect the students' work. Naturally, the sewing and art departments draw the largest crowds because they have most to display.

All the many visitors who came were more than pleased with the art work which I will now proceed to explain. The first panel shows flowers and scenery done in water color. The students were eager to paint flowers after they had been given a good start by drawing weeds, leaves, and branches which had been arranged for them. Special stress was laid on the close observation of light and shade while doing these assignments. The same technique was followed when painting scenery, after we had studied perspective. This type of work continues on the second picture with the addition of a panel of monograms which developed from our study of lettering.

The students began to realize the value of lettering when we began to do poster work. We started this as the result of an announcement regarding the International Poster Contest sponsored by the Latham Foundation. At first the class found it rather difficult to think of original ideas. But even when they had made some progress along this line, some of the better ones were not eager to enter an international contest as they believed they had not the slightest chance of winning a prize. Although I was inclined to agree with them I insisted that there was no harm in trying. Some, therefore, finished their posters and we mailed them. You may imagine our surprise and delight when, after three months, we received six beautiful certificates of merit. These were attractively done on parchment and were distributed on the stage by our principal, along with other scholastic awards. Both the recipients and their



parents were highly pleased. For open house, these certificates had been displayed in the upper part of a glass case that contained some leatherwork done by the students, as the third panel shows.

This brings us to the question of crafts which were introduced into our school this year for the first time. Indeed, there is much to be said in their favor. What conscientious parent or teacher has not at one time or another considered the serious problem of youth's employment of leisure time? This question deserves an effective answer as far as we are able to provide one. How very helpful it would be if both parents and children could be encouraged to work, if possible, on the same hobby at home. What a blessing if there could be healthy competition with plenty of encouragement and even awards from wise parents! What fun if all the members of the family would agree to make their Christmas presents, for example, instead of buying manufactured articles! Not only would leisure time be well spent but a considerable saving could be laid aside for other purposes. But the best result would be the strengthening of family ties which is so essential these days when so many distractions are ever enticing children away from home. How monotony and boredom would flee for children, and needless worry for parents, if worthwhile hobbies could be introduced into the family circle!

Children will strive for that which has value and attraction in their eyes. When, therefore, they have once experienced what deep pleasure an article they have planned with love and care gives their dear ones they will want to make more. Naturally, these gifts are far more appreciated than if they were bought ready-made. Very few, if any, of the students could afford to buy, let us say, tooled leather goods. But almost any student could be taught to make such useful gifts. The lad, for instance, who made the large purse in the lower right-hand corner of the case certainly realizes the profit which can be made from his hobby for when this purse was first seen he received four orders for similar purses at forty dollars each. Not only does this boy do very neat work but he works remarkably fast. For quite some time he has been in the habit of selling mops from house to house. Now he takes along a specimen of his leatherwork to show his customers and in this way he manages to pick up not a few orders. At the beginning of last term he knew nothing about this profitable hobby. Now he owns his own tool box, having carefully selected each tool just when he needed or wanted it.



During the month of May when pictures of the Madonna were under discussion, several of the students decided that they would like to paint their favorite picture of the Madonna. The "May" panel was the result of their efforts. Everyone agreed that the picture at the lower left-hand corner was the best. It was done in delicate, pastel shades by a poor lad who devoted great diligence and patience to his task. He tried especially to bring out the chaste beauty and utter devotion of the Madonna. He only seemed to realize how well he had succeeded when his picture was put on display for open house. Then he said proudly, "I'm going to frame that and put it up in my room."

Can anyone doubt that after the labor and love expended on this task it could have failed to enoble his taste?

Most of the work at the left of this picture was done in pastels at which some became very adept. I would like to draw your attention to the paintings of the four seasons on the upper left-hand side. A black and white photograph cannot possibly do justice to these for they glowed with the invigorating hues of spring, the bright colors of summer, the glorious shades of autumn, and the chill, cold greys of winter. (Miniature pictures of the four seasons are found on page 190 of "Applied Art" by Pedro deLemos. He can certainly feel complimented for the inspiration this one page has given.) They so impressed the student who did them that she made the following remark: "The beautiful trees that stand side by side in all four pictures remind me of a faithful couple like my own dear mother and dad. They have stood loyal to each other through all the joys and sorrows of life and they have had plenty of each."

When I chanced to pass on these reflections to an elderly mother who came for open house and had been studying these pictures for some time, she added her own musings by saying, "I heartily agree with that student. These pictures have certainly made me think, and depicted loyalty in a touching way. Only too well do those rosy colors of spring remind me of our early married

life, especially the thrill of our honeymoon. The ambitions of our lives blossomed and the love of our children warmed our hearts like the welcome, bright colors of summer. Our hopes for them were realized just as the rich shades of the autumn scene show that summer has done its ripening work. Our training had borne fruit, for our children, now grown strong, had taken their places in the world. Now in old age we are like the winter scene still standing side by side more deeply rooted than ever. Although this last scene seems cold and dreary it also inspires me with a great hope that will soon be realized. For although these two trees, now stripped of all their once beautiful foliage, seem dead and quite useless we know that this is by no means the case. For under their shriveled bark there flows the living sap that will one day reawaken them to a new spring. So, our everlasting spring in our heavenly home is the next and eternal scene for both of us." Thus she ended her fond memories with the same quiet smile still on her gentle face as she took her eyes from the last picture. If something that a child has done can so touch the inner real meaning of life so as to inspire ideas of loyalty and eternal bliss we may feel that something worth-while has been accomplished.

Shortly before the end of the term the students became very interested in silhouettes. They carefully studied each other's profiles. Then with the aid of the desk lamp which cast their shadows on a large piece of paper which had been attached to the blackboard before which they sat, all the shaded area was outlined. These silhouettes were then cut out, placed on another piece of paper, and spattered. As no names were attached to any of the pictures they must have been quite good likenesses for all who were acquainted with the art students could easily recognize them.

The last photograph was taken for our school paper and shows some of the students just before dismissal. One girl is shown receiving the final criticisms of her days' work. The art period always passes too quickly. My conclusion and that of the students is that a great deal can be done with arts and crafts to benefit the individual now and for later life.



SOMETHING OUT OF NOTHING

EDITH VERNON, Austin, Texas

ALONG in November and December we all become gift minded. We are searching here and yon for ways to stretch our budget to make it cover the many gifts we would love to give to our loved ones, friends, and under-privileged children. The time is ripe to give your craft students a challenge to whet their brains and to develop their imaginations by presenting a new problem. What can you make out of discarded material?

Your locality will determine, to some degree, the type of discarded material you can encourage your pupils to collect, but the following are common to all: ends of apple boxes, tin cans, scraps of plywood from the school shop, scraps of walnut, mahogany, maple, and gum wood from the lumber yard, scraps of galvanized tin from tin shop, and 6-inch flower pots which they can usually find at home.

In the picture the hot pad to the left and back is made from a five-gallon oil can from a service station. The inside of the oil can has a nice, soft, gray finish so it becomes the outside of the hot pad. This gives the child an opportunity to draw a simple design and learn the art of piercing with a nail for decoration. Its beauty is largely in good spacing and uniformity of the holes. In this problem he uses his knowledge of hemming and bending on the bar fold. He learns to make well-formed cor-

ners as he fits his tin over a piece of wood, the desired thickness and exact size, which he has sawed from an apple-box end.

The two hot pads to the left and front above are made of scraps of gum wood. The centers are three pieces of aluminum riveted together. They were discarded by government classes when they were training aircraft workers during the war. The pupil selects a suitable scrap of wood and centers his aluminum. This gives him the correct space left for a design. The pupil is encouraged to keep his design simple because it is usually his first experience in wood carving. It teaches him how to use the V or parting tool, and the large and medium chisels. This is an excellent opportunity to experiment with stains and wood finishes. If some pupil, by chance, gets a poor piece of wood, he may enjoy using a wood stain before applying the finish. If there has been limited experience in finishing wood, this is a good time to try something new.

The teacher should be sure that all pupils know the easiest and best way to cut open a tin can and obtain the most material from it. The card case to the right of the hot pad is made from a tin can. It offers the craft pupil the following problems: squaring the tin and cutting to proper dimensions, cutting accurate corners, hemming and bending on bar fold, bending the upper part across an iron bar, rolling the corner around a cold chisel, and riveting.

After the construction is finished there is the problem for each pupil to work out his design and apply it with enamels.

The suite of doll furniture, which would delight many a little girl's heart, is also made from a gallon can. The pupil cuts his patterns from paper and makes them fit perfectly before he attempts any construction. He places the paper patterns on the metal and secures them with tape as a guide for cutting. Each piece is bent and shaped by hand. The suite is then given two coats of enamel. The design is painted freehand.

The birdhouse at the center back is made from a 6-inch flowerpot. The bottom is made from an apple-box end and the top, from a scrap of 18-gauge galvanized tin. You have to purchase the eyebolts that fit in the top and the L (or curtain) hooks that fasten the flowerpot to the wooden circle. A usable apple-box end is one made from one piece of wood. After all nails are removed, it should be put through the surfacer to remove the paper and to cut down on the amount of sanding required. The pupil then inscribes just as large a circle as he can get from his piece of wood and saws it. The sooner the pupil learns that a good sawing job will save him hours of hard labor with a rasp and sandpaper, the sooner you will develop careful, painstaking craftsmen. His goal is to secure a perfect wooden circle, well sanded. If the pupil has a 6-inch flowerpot at home he uses it, if not, we stock them. We buy seconds from a nearby pottery at a nominal price. The hole in the flowerpot is drawn so that the bottom will be $\frac{3}{4}$ inch from the ledge when finished. It is usually made about the size of a half dollar, however, the size you make it depends on the kind of birds you hope will make a home in the house. The hole is started with a screwdriver or large nail and finished with a section from the rim of a tin can. They make good cutters, provided there is about $\frac{3}{16}$ inch of tin left on them when they are removed from the can. An old knife is better, but few pupils remember to bring one. The hole must be perfectly round, which is no small task.

The top is cut from a circle of 18-gauge galvanized tin. The center hole is punched and reamed to correct size. The holes are punched for bradding. The top is formed by hand on a blowhorn stake. It is riveted together with two small rivets. The bottom of the perch, or boot as we call it, can be cut from the scraps left from the circle. It is $1\frac{1}{4}$ inches tall and $1\frac{1}{2}$ inches wide. There is a slight slant on the back so it will fit the flare of the flowerpot. The top of the perch is $3\frac{1}{2}$ inches across and $1\frac{1}{2}$ inches wide. The ellipse must fit the flowerpot just at the top of the ledge. The boot is easy to split when nailing it to the circle. A good safety measure is to bore a hole in the bottom of the boot with a hand drill before nailing together. The design is put on the ledge of the flowerpot. The pupil draws a rectangle $1\frac{1}{2}$ inches by $17\frac{1}{2}$ inches on paper and draws his design to fit the ledge. Many pupils enjoy using hearts in various ways in their designs since this is a love nest for the birds. The Dutch Colonial ideas work up nicely with a project of this kind. The color scheme is planned by the pupil with only one reminder—birds enjoy homes that blend with the landscape. We use enamels for dec-

orations. To assemble the birdhouse the following procedure is helpful: it is necessary to put a scrap of 18-gauge galvanized tin or a scrap of plywood, through which a hole has been bored, up inside the flowerpot when you screw the nut on the eyebolt. This is to close the hole in the end of the flowerpot. Three L hooks (or curtain rod hooks) are used to fasten the flowerpot to the wooden circle. Place one on either side of the perch and one in back on center.

The three rabbits, just to the front of the furniture, are whittled with a pocketknife from a scrap of $\frac{3}{4}$ -inch white pine. Quite often we use scraps of 2-inch wide pine and make a mamma rabbit to go with the babies. This makes a nice Easter surprise.

The five buttons directly to the front of the rabbits were made from a beautiful scrap of mahogany. They were chiseled out with $\frac{1}{2}$ -inch and $\frac{1}{4}$ -inch gouges. They were used to trim an aqua gabardine dress, much to the owner's delight.

The article to the right of the buttons is a match scratch. This is quite useful in many homes. It was made from a tin can. A good size is $5\frac{1}{4}$ by $3\frac{1}{4}$ inches. Bend sides on bar fold. Punch a hole in upper end so that it may be hung on the wall. Roll lower end around a cold chisel with the help of a pair of pliers. The roll is an excellent place to lay the smoldering match. It will hold about one-half dozen or more and can be emptied when cleaning. A piece of sandpaper, cut to fit, is slid under the snug-fitting sides. This can be replaced as often as needed.

The horse-head letter opener to the right of the match scratch is made of a scrap of walnut. It gives the pupil an opportunity to use both wood-carving tools and the pocketknife.

The belt at the very front of picture is made of 2-inch scraps of plywood. The pupil draws his designs and usually burns them into the wood with an electric burning needle. The blocks are laced together with a leather bootlace.

At the back and to the right of picture is an autograph book made from scraps of plywood and $1\frac{1}{4}$ -inch elm wood. It was decorated by burning the design, sketched by the pupil, or could be painted with poster paints. The finish is either shellac or lacquer and was put together with the leather bootlace. These books are made in various sizes. The larger ones are used for scrapbooks or memory books.

Last, but not least, is the Sugar Plum Tree, which is popular at Christmas. It is made from a gold-lined, one-gallon can. Using a large pair of tin snips, split the can to the bottom down the side, exactly opposite the seam in the can. Cut the metal free from the bottom of can to within $\frac{3}{4}$ -inch on either side of the seam. Remove the upper rim. Hold the gold lining facing you and with a pair of "duckbill" snips, cut the can into $\frac{1}{8}$ -inch strips to within $\frac{1}{4}$ inch of seam of can. The metal curls as you cut. (A pair of duck garden gloves protects your hands.) The curls must be pulled out, up, and into position to make the tree round. On the end of each curl twist a small, brightly-colored gumdrop.

These are only a few ideas from a rich field in which your pupils will enjoy working.

ART PROGRAM

Fifth Grade, Mechanic Street School
Red Bank, New Jersey

ABBIE V. STRICKLAND, Art Supervisor

LOUISE McCUE

DOROTHY METZGAR, Teachers

EIGHT BELLS!

I wish that we all could be sailors
And sail on the ocean at night,
For watching on deck on the whalers
Would give us the greatest delight.

Eight bells! Eight bells!
Rouse out there the watch from below.
Eight bells! Eight bells!
Rouse out there the watch from below.

—By Ann Caruso, Fifth Grade

"EIGHT BELLS"
by Winslow Homer



Addison Gallery of American Art, Phillips Academy, Andover, Mass.

ACTION of one-act play takes place at a meeting of the Art Appreciation Club. Members are planning a Winslow Homer program. When curtains open, one of the club members is putting the finishing touches on the background of a large reproduction of "Eight Bells." Other club members are expected to pose as the seamen in the picture.

All the club members finally arrive, and meeting begins. Two of the boys don oilskins and pose for the picture, "Eight Bells" as they planned to do. They explain the picture.

The meeting is informal. One member asks questions about the artist. Another gives a brief resumé of his life. They all discuss the different techniques used by Winslow Homer in his paintings. Other pictures painted by him are discussed and compared. Colored slides were used for appreciation and to bring out the points made in the discussion.

The pictures that were shown were "Fog Warning," "Gulf Stream," "Moonlight, Woods Island," and the "Northeaster." The entire group sang a song called, "Sailors Aboard" to accompany "Fog Warning." John Masfield's poem, "Sea Fever," was recited in choral speech for appreciation of the spirit of Homer as he pictured the mystery and the lure of the sea.

Two phonograph records accompanied the showing of "Moonlight, Woods Island" and the "Northeaster." The club listened to Beethoven's "Moonlight Sonata" and the "Storm Music" from "William Tell Overture." They were asked to select the music appropriate for the mood of each picture.

Artist is finishing backdrop for "Eight Bells." Tom enters.

Tom: I see you're still working. I thought you were finished.

Bob: I should be, but I'm not satisfied with my work.

George: Don't worry about it. After all, you're copying. That's very hard to do.

Bob: Yes, and I'm trying to copy a picture that was painted by Winslow Homer who was a master painter of the sea.

George: Did you know that Winslow Homer never copied from anybody else? He always painted right from life.

Tom: Are you going to paint the figures?

Bob: No, I thought we'd pose a couple of us as fishermen. Chuck's bringing the oilskins and the instruments, if he can get them.

George: Here he is now
(Chuck enters; they greet him.)

Chuck: I hope they'll fit—and since I couldn't get the real instruments, I made them out of cardboard.

Tom: They'll do fine.

Bob: Even Homer couldn't always get the real things for his pictures. Once he wanted a ship's bell when he was painting "All's Well." He couldn't find the right kind, so he made one out of clay.

George: I wonder where the others are. It's time for our meeting.

Chuck: I saw them coming.

(Other members enter. They greet each other.)

Sally: You're posing a Winslow Homer.

Tom: A good guess—but can you name it?

Adeline: We all know the name of that picture—it's "Eight Bells."

Sally: After all, we've been reading about Winslow Homer.

George: Well, I'll bet you don't know what the fishermen are supposed to be doing.

Sally: I'm not sure but I think they're using instruments to help tell them where they are.

Chuck: You're right. We call it "shooting the sun." We do it at noon, when the sun is high in the sky.

Bob: Come, come. This isn't a Sea Scout meeting—this is an art meeting.

Sally: Yes, I came to learn more about Winslow Homer and his paintings.

George: Well, while the boys are posing, let's finish talking about "Eight Bells."

Sally: I know something about this wonderful picture. Winslow Homer always tried to have every detail true and honest. If the time of day he wished to portray was noon, he painted at noon. Then the light was always about the same. He went aboard many boats so that he was sure his rigging was just right. This picture is simple—a few ropes—the side of the boat—and the fisherman posed against the sea and the sky.

Tom: I like the contrast of the dark oilskins against the lighter sky and sea.

Sally: See how the artist has painted the dense clouds that cover the sky.

George: Only a little bit of the blue shows through.

Bob: Notice the light reflected on the water. I didn't do as well as Homer.

Sally: See the bright edge of the cloud lighted by the sun.

Alice: I want to hear about other pictures by Homer.

George: Tom, you and Chuck move yourselves and the frame away from the screen. We have a few slides to show.

Bob: Before we see these slides, we should know more about the life of this great artist, Winslow Homer.

Alice: Adeline is going to tell us about him.

Adeline: (Report) (Slide—Fog Warning.)

Sally: One of Homer's most famous pictures is the "Fog Warning."

Tom: In this we see a cod fisherman rowing for "Dear Life" toward a great schooner in the distance.

George: See the outstretched arms of the fog bank crouching on the horizon.

Chuck: Notice how the artist draws your eyes to the white cod and to the light waves and then to the fisherman.

Alice: The artist makes you follow the fisherman's anxious gaze toward the schooner and fog in the distance.

Bob: You can't miss seeing the schooner because Homer has underlined it with a white wave.

Sally: Can you see the pattern? From the tail of the fish up to the ship?

Tom: Homer knew not only the sea, but the people who lived by the sea. He knew their work. He knew their dangers. In his early pictures, he painted many seafaring people in and about Gloucester, Massachusetts.

Sally: The Fifth Grades have learned a song called "Sailors Aboard." (American Singer V.)

Bob: Winslow Homer didn't paint pictures only of New England's coast. During the winter he went south to the West Indies, Florida, and the Bahamas. When he was South, he painted the dazzling seas and radiant sky in water color instead of oils. (Slide—Gulf Stream.)

Adeline: This is very different. The colors are brighter. Another kind of fish catches your eye. The sharks are threatening the poor fisherman.

Chuck: Did you notice the boat? No mast, no sail—even the rudder has broken off. He really is in a spot.

Sally: He probably lost those in a hurricane. I'll bet the sharks know that, too. Did you notice what the fisherman is looking at over his shoulder?

Tom: It isn't fog this time, but something just as bad, a waterspout, or a tornado at sea.

Alice: Do you notice the pattern of this picture? Your eyes travel from the sharks to the boat and the unhappy sailor and to the wave and the waterspout on the horizon, then back with the flying fish to the sharks.

George: Homer knew that the fisherman's life is filled with excitement, danger, and disappointment. That's why he put these things in his paintings.

Bob: Later in his life, he left out all figures and painted only the grandeur and mystery of the sea. It wasn't until he heard "the call of the sea" that he became a great painter.

George: Hearing the call of the sea, reminds me of a poem by a great English poet. When you hear the poem, "Sea Fever," you'll know how both poet and artist felt.

Choral Speech: "Sea Fever."

Sally: The last two pictures were probably painted in that movable cabin that Winslow Homer used as his studio. They are very different. We'd like the audience to suggest what they think would be appropriate names for these pictures. Later we'll tell you their real names. (Children suggest different titles.)

Tom: We've learned that pictures tell stories and we already know that music often tells a story, too. We have two very different pieces of music. As you listen to the first record, think which picture this music would describe—or which would best fit its mood.

(Member plays "Moonlight Sonata"—Beethoven. Both pictures, "Moonlight, Woods Island," and "Northeast," are shown again.)

Tom: That was easy to do, wasn't it? Now listen to the other record and decide if it suits the mood of the "Northeast."

(Club agrees.)

Alice: We have told you only a little bit about Winslow Homer. He has painted the greatness and beauty of the sea, its strength and majesty, as no other painter has ever done. It isn't easy to paint moving water, angry waves, salt spray, and foam. Few have done it as well as he. For this reason, he is recognized as America's foremost marine painter.

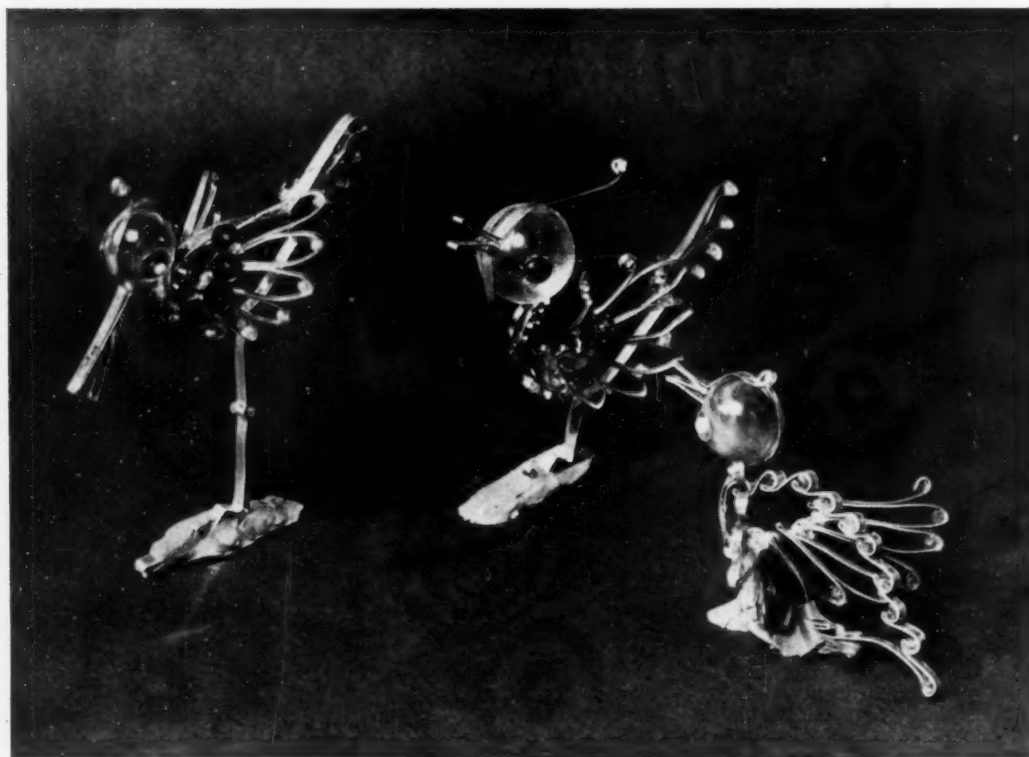
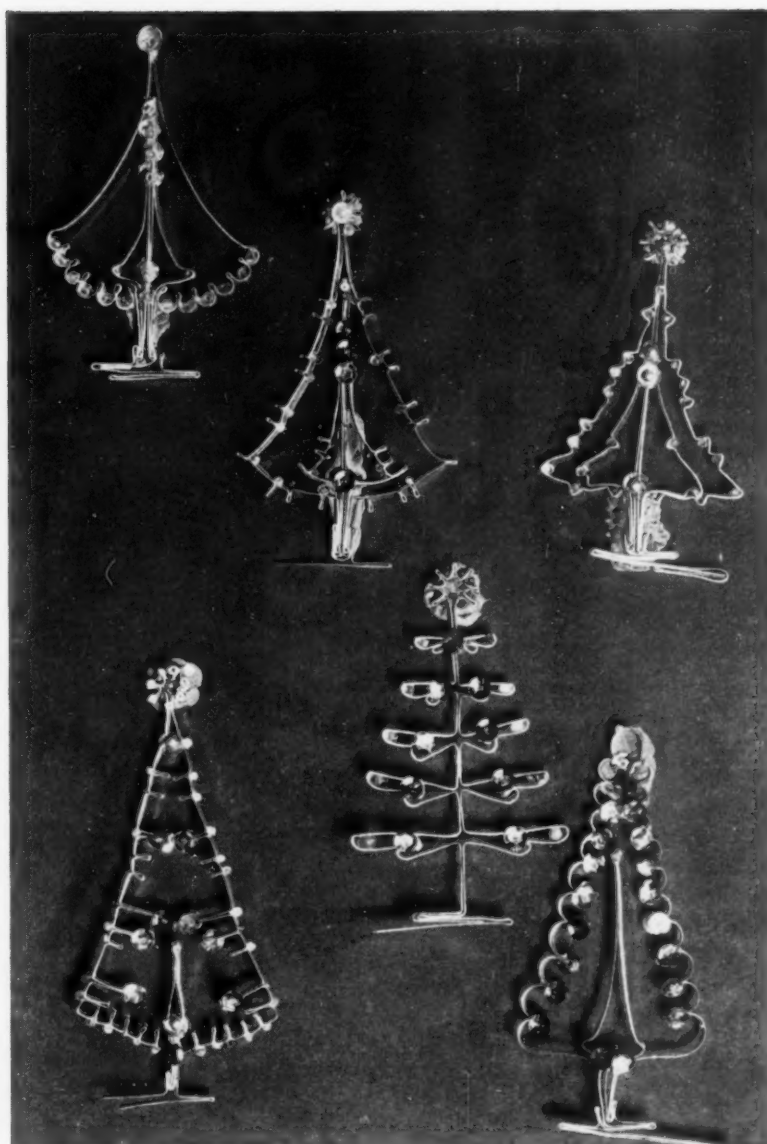
(The End)

CREATING DESIGNS WITH METAL STRIPS

NELLIE B. SMITH
Former Art Teacher
Duluth, Minnesota

THESE bird and tree motifs were created by Miss Nellie Smith using 30-inch by $\frac{1}{8}$ - or $\frac{1}{4}$ -inch strips of "Bright tin" with a jewelers pliers (round and flat), and a pair of tin-snips. Marbles, rhinestones, transparent beads and assorted sequins were used to decorate the trees and birds and were glued into place with airplane glue.

No patterns or designs were used in the creation of new designs. The materials and tools inspire neat and interesting designs and articles. Students will enjoy experimenting with this medium.



AN APPLIQUÉ CLAY BOWL

CATHERINE M. HENSON
Flagstaff, Arizona

THE beauty of this bowl will be in the boldness of a rhythmical pattern around its sides, the texture possible, and the opportunity for freedom of expression in its creation.

Although a medium clay may be used, the coarser the clay, the better. Terra cotta works well in a medium-sized or large mould. Rather than working for delicate effects and smoothness of surface, the artist works for texture and simplicity of pattern.

The procedure follows:

1. Select the form you wish to use as mould. This may be a tile frame, a simple cardboard box, a carton, or a metal container.

2. Entirely line this form with cloth, cheesecloth, or paper and allow some of the lining to reach over the side of the mould. Texture of the lining will imprint the clay. Lay these aside.

3. Taking a good-sized ball of clay, lay it on a cloth already on your table. Wedge clay and roll it out with rolling pin, being sure to roll in two opposite directions.

4. Lay your mould upright over clay sheet and trace around base of mould as it rests on clay (Figure 2).

5. Cut out the traced form on the clay, pick it up and lay it carefully **inside** your mould and on the lining (Figure 3).

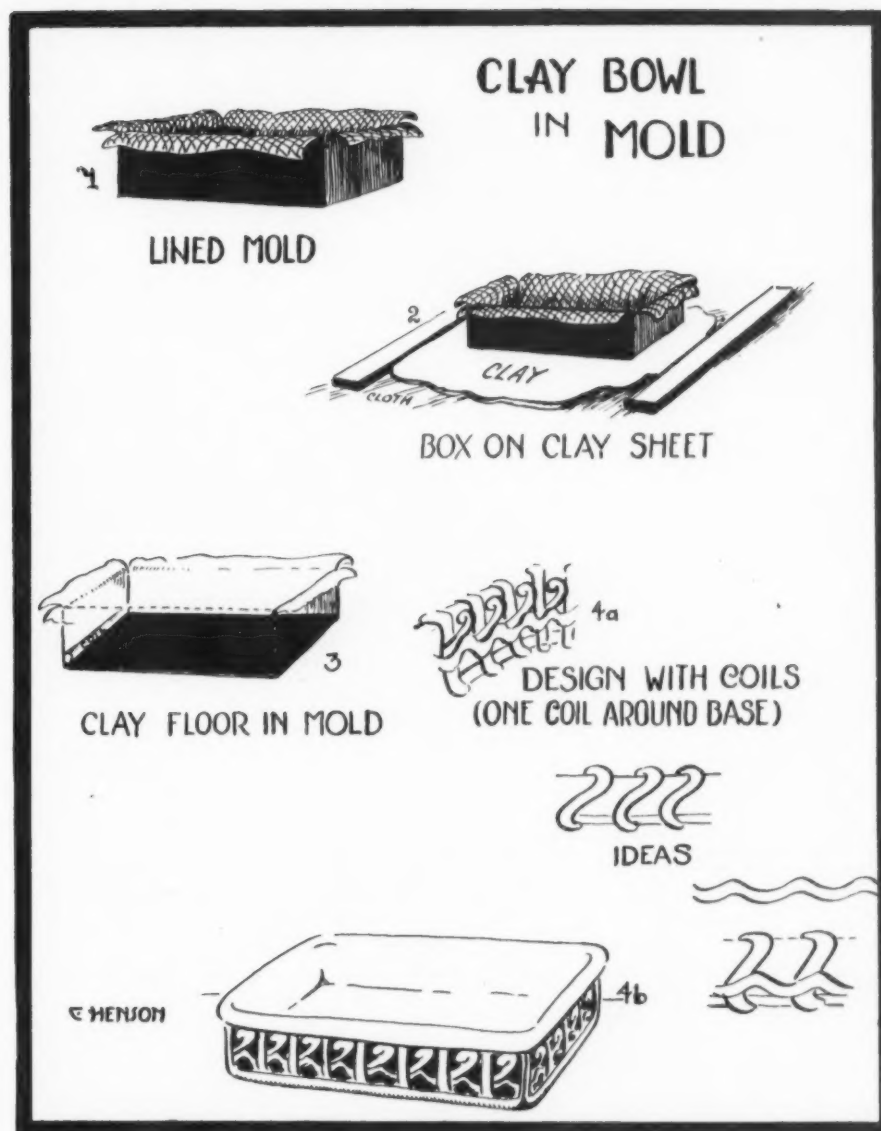
6. Roll long coils of clay one-half inch thick, or thicker. With these coils, broken to the needed sizes, decorate the side of the carton and thus build the sides of the bowl (Figure 4). From the coils, break off any size you wish for decoration along inside the bowl. Be sure to overlap the edges as you work (Figure 3). If pieces are placed end to end, they will shrink apart when dry.

Do not press down too much or the pattern will be destroyed. Work rather for bold, simple pattern of strong rhythm. Make no effort to smooth down the clay. Use very light touches in pressing on coils so pattern will not be destroyed.

7. When you have finished decorating the inside of the mould, take more clay aside and roll it out on your cloth as before. This sheet, however, should be very thin.

8. From this clay sheet, cut a piece large enough to line your entire mould. Lay this piece gently over entire inner side of bowl and press very lightly around the edge. A coil around the edge may be added if desired. In any case, edge of bowl should be thick and round (Figure 4b).

9. To remove clay bowl from mould, take a thick newspaper and plaster bat. Lay these on top of clay form in mould; pick up mould



and reverse it quickly. Lay mould with bowl still in it face down on table with newspaper and bat still under.

10. Remove pan or mould form and then lining.

Conclusion: If bottom sags too much, as soon as bowl is firm enough, turn it over or upright; press center down lightly with paper. You may touch up bowl a bit but do not do much retouching. Freshness and texture are desired, and the mould lining may have left some texture on the clay.

Four knobs may be added to the base, if desired.

It is almost necessary to finish these bowls the day they are begun. Small coil pieces will dry more quickly than large, solid areas; further, the clay should be of the same degree of dampness when overlaying is done, in order to make pieces stick.

If there is a potter's wheel available, the top edge of the bowl may be trued before bowl is removed from the mould by centering bowl and mould on wheel, if the bowl is round, of course.

Firing: After bisque firing (first firing), a glaze may be added to inside of bowl before refiring. Whether or not an inside glaze is used, finish outside of bowl by using an ordinary dark stain. Allow this stain to fall down in background pattern and thus emphasize design in relief. Add waterproofing; this may be purchased at some gas service stations.

Students will enjoy this type of creative ceramics, not only because it differs from the usual building but also because it stimulates freedom of expression.

DO YOUR STANDARDS FREE OR BIND?

AMY GAMBLE BRAINARD, Art Supervisor
Imperial, California

"WISH I could draw so I could take Art." This heartbreaking and revealing statement is heard many times by high school art teachers in schools where art is listed only as an elective. Since it is an elective and thus open to any student "artistic" or not, who is responsible for the self-limitation expressed in that remark? The child who, until he reaches the intermediate grades, is eager for anything—drawing, painting, modeling—and is conscious of few limitations of his own ability?

No, teachers, not the child, but you. You, with false standards and artificial requirements, are guilty of conditioning young people with the idea of art for only those who can "draw" and thus depriving many of the satisfaction to be found in all forms of creative expression.

This is addressed to any teacher who teaches some art to any grade above the fifth. It is to be hoped that it will be read because this group of teachers can avert one minor tragedy that has been repeated, unfortunately, thousands of times.

If you were asked, "Have you ever laughed at a child's attempt at drawing, etc.?" With what righteous indignation would you answer, "No"?

It is probably true that you have not been so obvious, but have you put on display the work of only those pupils who draw well; or put a premium on neatness; or lauded the child whose ability to copy or to draw one particular thing (and does so over and over) shows unusual manual skill? Have you? Or perhaps you have ignored the struggling attempts of some youngster to do something different with his medium? Or failed to "look for the good that's there" because its execution was immature or fumbling?

Dear Teachers, examine yourself closely on these points because they are important, not to the "artistic" child or the ones who are smugly conscious of their ability to draw, but to that pitiable group who, with a feeling for beauty but no "talent" (that misleading word) wishes passionately to say things with color or clay.

These children are not articulate, they can't tell you who they are, and therefore your greatest concern must be not to hurt any, not to

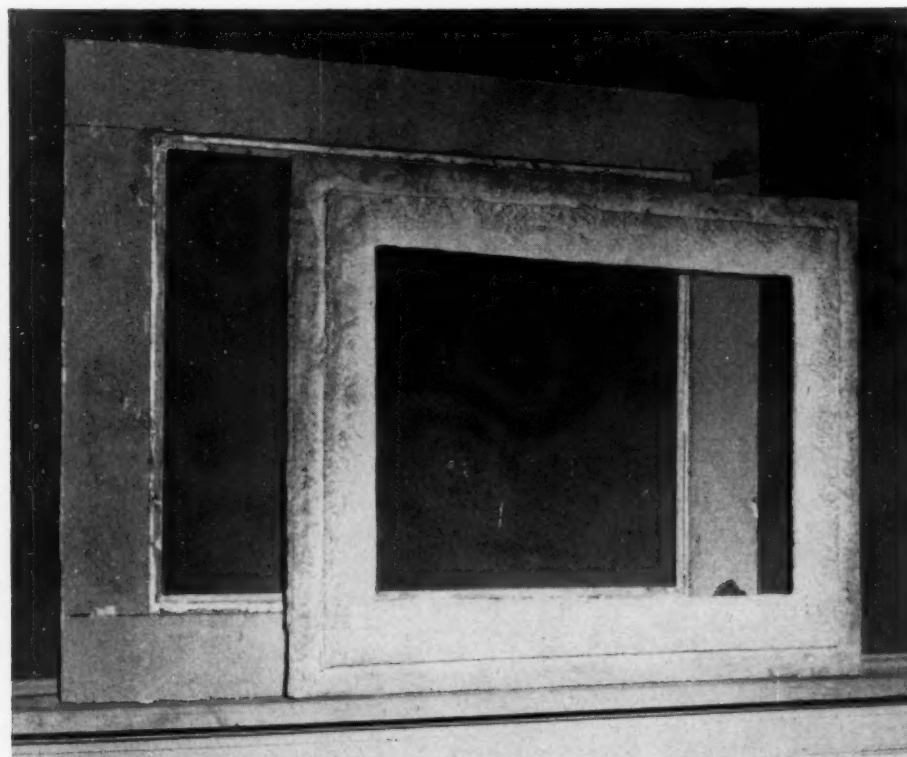
ridicule nor make any feel his inadequacies but to give them all another year to bloom.

Neither unstinted praise nor license is advocated but only intelligent handling and wide boundaries in selection of subject, medium, and technique. Try to judge each child's work by what he is attempting to say and by his own degree of maturity. Make him feel that his efforts are understood and are worthy of consideration. If what you see would be difficult for others to understand, point up that obscure quality by naming the picture, or by a short label. Frequently the child himself will be relieved to have his efforts clarified.

About the sixth grade, children tend to become impatient and discouraged because their manual ability does not keep pace with their more mature conception of what things look like. Your job is to help them when they need it but much more important is the necessity of building up a new sense of values. Stress the action he has caught rather than the shape of the figure, stress the atmosphere he has created rather than the quality of a water-color wash. Little by little he will begin to see what things are important in the long run and will cease to worry—and consequently, do better and looser work.

Expression through art activities, although natural to the young, appeals to some more than to others as they grow older and their interests change. It is not a teacher's province to force anyone to be an artist (if it were possible) but it is her privilege to help all who come her way to develop the best that is in them. In the field of art activities this includes appreciation, and worthy use of leisure as well as creative self-expression, so why should anyone be made to believe all or any of these things are denied him because he "can't draw?"

Let us try to see the whole picture, the child growing into the adult and what the freedom (in his own mind as well as in the whole school curriculum) to draw and paint or make things will mean to that adult in his daily life. Try to see this, and you will never again constrict a youngster's desires by making him believe that he may not try because he cannot do.



252 SCHOOL ARTS

FIBER BOARD FRAMES

The front view shows a frame with 2 pieces of fiber board glued together to form a rabbet in which to place the oil painting. It is very hard to fasten the wire screws to this type of frame, although it will work by scratching out a place and filling that with plastic wood. Rough whitening may be tinted on the edges to harmonize with the painting.

In the rear view a small frame was used for the center. Then the straight pieces of fiber board are glued together to form this frame. The wire screws can be put in the wood part.

Put enough glue in the water so that it is slightly "tacky" to the touch and then as much whitening as necessary for a thick mixture. Put this on with an old paintbrush and let it dry. If it is not quite thick enough, the water will warp the fiber board.

East Aurora Elementary School Stages an Operetta

(Continued from page 221)

papier-mâché, molded over a genuine Indian jar.
2. Weaving: The use of blankets, materials needed for weaving, their source, Indian looms and method of weaving, the men and women weavers, were studied with pictures and descriptive text. On the stage, two faithful facsimiles of western looms were used, at which two Indian women weavers were shown seated at work as the curtain rose. 3. Basket Making: The use of baskets, their manufacture by the Indians, the raw materials, designs used, colors, and shapes were studied.

Thus, with six weeks of intensive preparation, the teachers giving generously of their free time, the East Aurora Elementary School was able to give a pretty operetta which embodied many educational features, brought out a splendid spirit of cooperation and enabled many children to take an active part.

Teacher Goes to School

(Continued from page 219)

at night—in our personal appearance, in the preparation of our food, in making our homes attractive, and in many other ways. There was no such justification for a mathematics program nor for any other subject. From this discussion, we learned that, although art needs no defense, we must acquaint our administrators, school board, the public, and other teachers with its many worth-while values.

The work of the summer culminated in an exhibit in which all participated. Held in the rather formal Deering Library, it attracted much attention and caused a great deal of comment from students and outsiders. It was a bit unusual to see in the cases of those stately halls frisky clay pups, unique toys, grotesque masks, quaintly-dressed papier-mâché figures, hats that might have been made by Lily Dache, stuffed cloth animals that looked like none anyone had ever seen, weird finger paintings, ferocious-looking wire dragons, and other unusual animals, humorous puppets, and dozens of other unusual creations. Interesting, too, were the things that could be used for personal adornment or home decoration—applied felt mittens, glamorous embroidered bags, belts and hats, charming stenciled linens, elegant, sculptured metal containers of various kinds, artistic wall decorations, and many, many other attractive articles made from inexpensive materials ingeniously used.

On the last day, when we "graduated," a group from the Workshop gave a very clever and humorous shadow puppet performance of the opera, "Peter and the Wolf," really a ridiculously funny take-off on modern education. Although it was given only for fun and to put the "profs on the spot" and was not meant to prove anything, it did show, incidentally, that art makes other subjects more interesting.

So that the professor can improve his course next summer, he asked that the students evaluate the work, a reversal of the usual college procedure. Such an evaluation included the following:

1. The course was really an excellent one in child guidance and development.
2. It was practical, for the educational principle of "learning by doing" was employed.
3. It was of therapeutic value to the students themselves, for many came with problems after a year's teaching, and in this creative work, a change was offered.
4. New friends were made, and excellent ideas were shared.
5. The students gained a knowledge of how to promote better art programs in their own communities upon their return, thus improving the life of the children.
6. The products were such that every student felt like writing "JOE" across each piece of his work, for satisfaction and confidence were gained by us just as they are gained by youngsters in their art experiences.
7. It proved that the classroom teacher can teach his or her own art.
8. Just as the personalities of children grow through their satisfactory art experiences, so, too, the personalities of the students in the course developed as they acquired new appreciations.



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9. The greatest value lay in the fact that the course was a demonstration of Democratic classroom procedures, Democratic with a capital D, a desirable pattern for all teachers to follow.
Go back to school, teachers.

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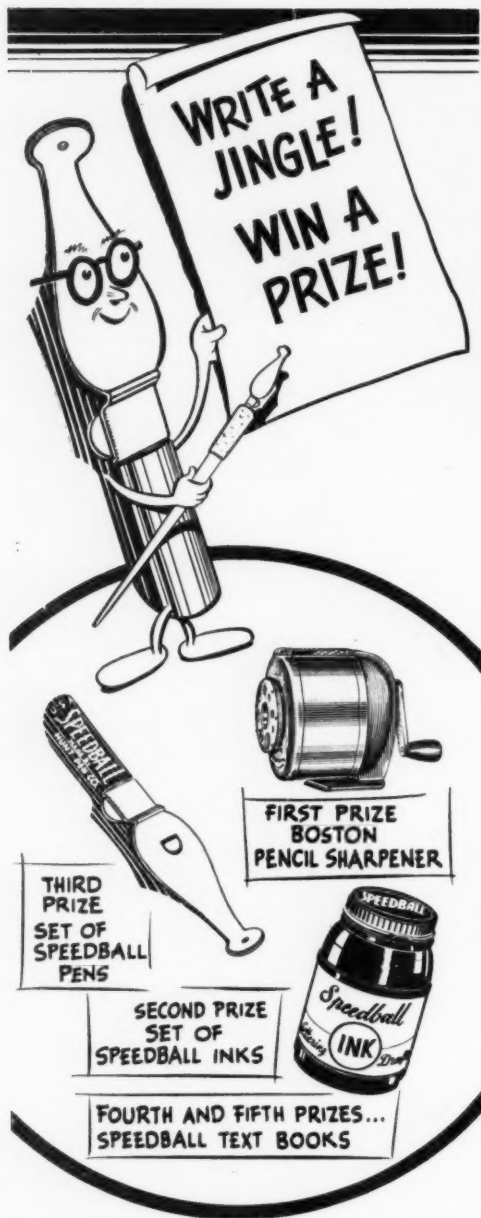
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Happy Holiday

Hello There!

As the daylight hours grow longer our thoughts turn to the coming summer months and the travel pleasures they offer. For a vacation of pure delight, the French National Railroads bid you welcome to France and all of the exciting pictures conjured up by the mere mention of this beautiful country. The Eiffel Tower—the Rue de la Paix—the Sorbonne—Paris—Brittany—Nice—Notre Dame—Marseille—The Louvre—all of these celebrated spots wait for your visit, and the French National Railroads are waiting to help you plan your trip. Of particular interest to the traveler is the new folder titled "\$400—4 Weeks in France." This useful booklet offers a choice of three tours with various time distributions between Paris and the province tours. An illustrated budget including hotel, meals, transportation, and an approximate daily expenditure helps to bring about an understanding between your travel dreams and the realistic limits of your purse. Send your request for "\$400—4 Weeks in France" to Mrs. S. T. Gouriou, French National Railroads, 610 Fifth Ave., New York 20, N. Y.

Under its delicately-tinted sky, France is a land of art and history. Each of its provinces has its own customs, architecture, and style of cooking, in an atmosphere full of grace and elegance. Perhaps you prefer to spend your time in Paris, wander through the beautiful streets with their outdoor cafes and flower-vendors, visit the stores that are the Mecca for shoppers all over the world. If you're in a roving mood, France offers a vacation of contrasts, from the breath-taking beauty of the Alps to the sunny beaches of southern France—and you won't want to miss the story-book quality of picturesque Brittany and Normandy. The French Railroads and their motor coaches can create a vacation tailor-made for your traveling taste. Write for information and travel details to Mrs. S. T. Gouriou, The French National Railroads, 610 Fifth Ave., New York 20, N. Y.

And while we're on the subject of European travel, the Bureau of University Travel, 11 Boyd St., Newton, Mass., has just the kind of tours that teachers enjoy. Divided into groups according to academic interest, they are lead by faculty members of well-known colleges and universities. At this writing there are some vacancies. If you are interested, contact Mr. Charles E. Bailey at the above address. If you are too late for this year, perhaps you can head the list for the following season.

Until April,

Happy Holiday

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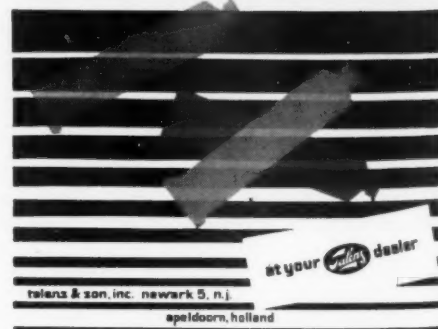
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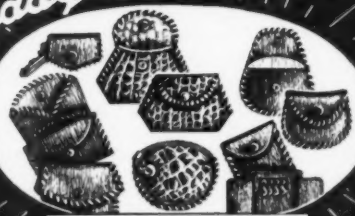
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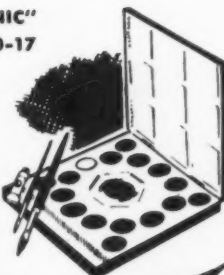
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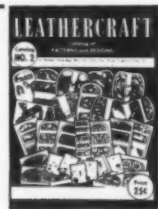
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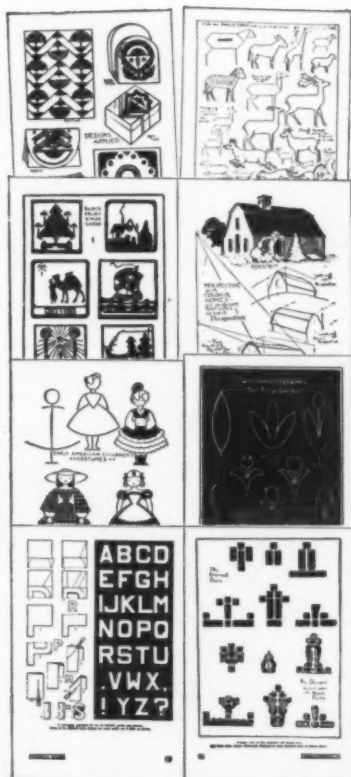
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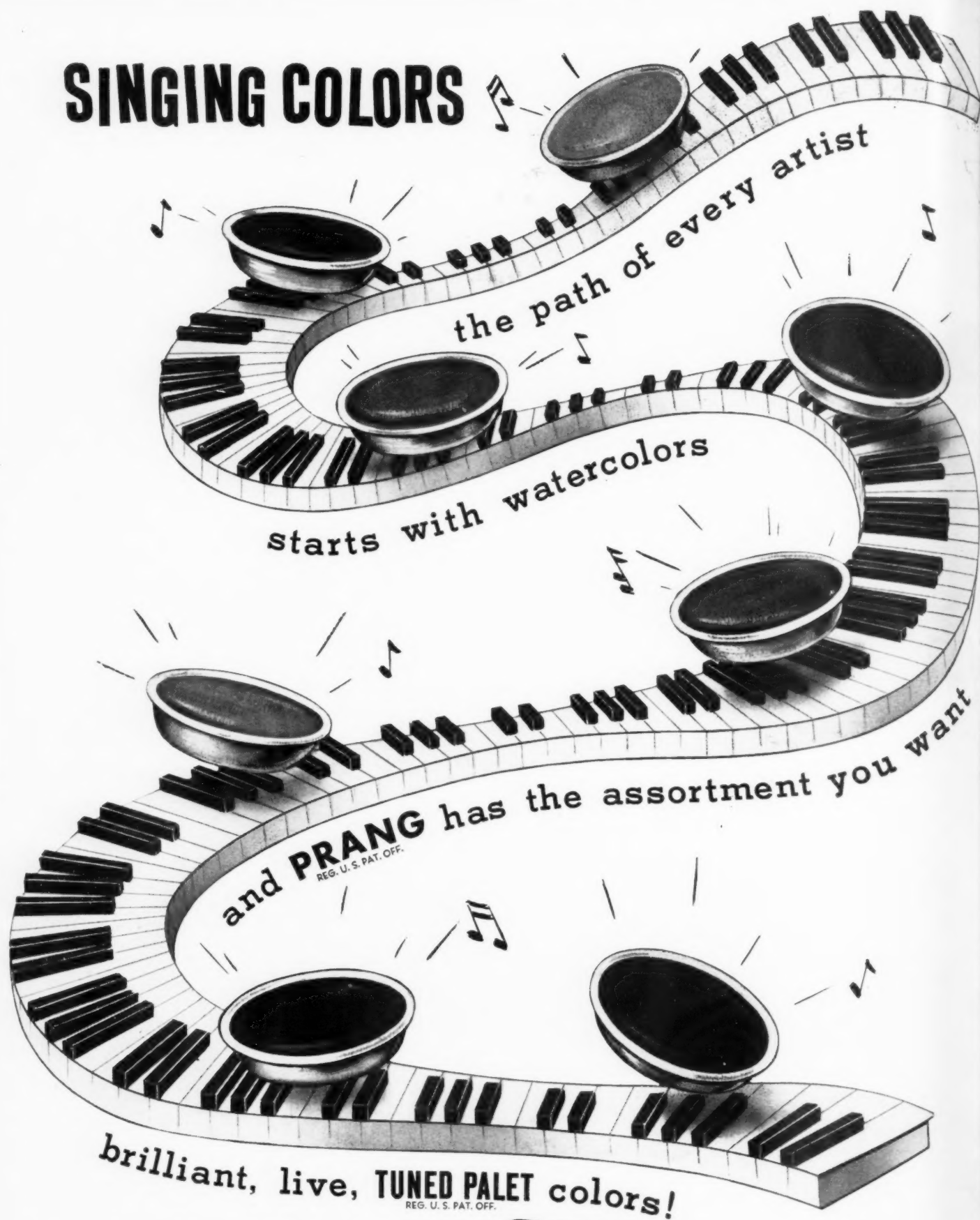
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